APR 11 1932

PENCIL POINTS

A JOURNAL for the DRAFTING ROOM

This Issue Includes Volume XVIII, Number 1 of

THE MONOGRAPH SERIES

Functional Aesthetics and the Social Ideal . . . . . *George Howe*

An Unusual Alteration Job . . . . . *Samuel R. T. Very, Architect*

The Architect and the Grand Plan—5 . . . . . *Francis S. Swales*

Some Sketches of Old Rothenburg . . . . . *David M. Ach*

An Architect's Notes on Pen Drawing—6 . . . . *Sydney E. Castle*

A la Mode Horizontale . . . . . *William Williams*

Playing Safe on the Client's Money . . . . . *W. Fred Dolke, Jr.*

An Architect's Hobby . . . . . *J. Frank Collins*

Plates by *Drake, Bierhals, Schwarz, Meyer, Meštrović, Prentice* . Data Sheets

APRIL, 1932 35 CENTS A COPY

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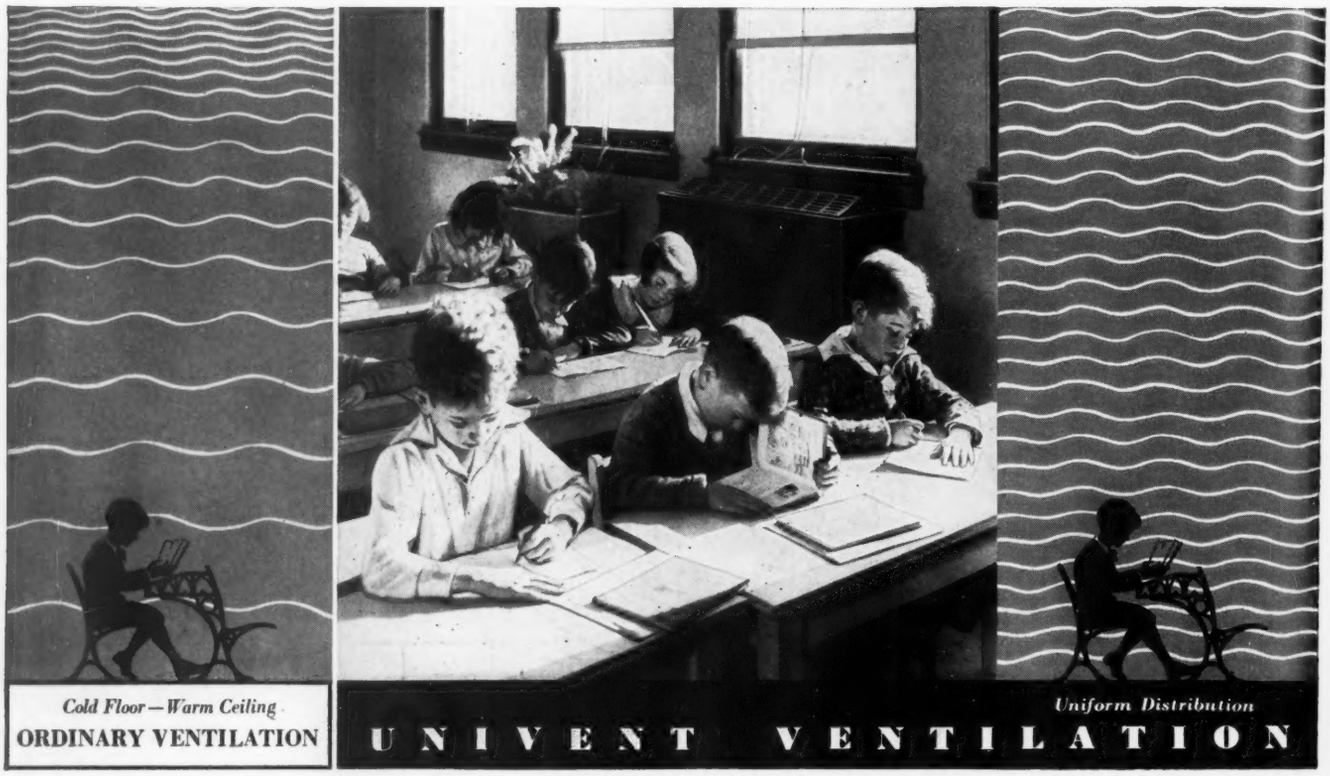

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Dated April, 1932

WE ARE GRATIFIED TO ANNOUNCE

that, through an arrangement just completed with

RUSSELL F. WHITEHEAD, Publisher,

THE MONOGRAPH SERIES,

known throughout the profession as the standard work on Early American Architecture, will henceforward be published, six times a year, as a part of PENCIL POINTS.

The first monograph of Volume XVIII appears in this issue. Others will be presented in May, June, August, October, and December of this year. In 1933 they will appear in every other issue.

Subscribers to PENCIL POINTS will therefore receive, at no extra cost, these valuable reference works which will continue to observe the same high architectural and publication standards established during the past seventeen years—first as *The White Pine Series* and, since 1925, as *The Monograph Series*.

Those who have already subscribed to *The Monograph Series* for 1932 will receive their monographs together with all the other material to be included in the remaining nine issues of this volume of PENCIL POINTS, at no extra cost.

Those who have already subscribed to both publications for 1932 will be entered as paid up subscribers to the combined publication for an additional year. In the case of subscriptions already paid up for future years of both publications extensions will be entered for corresponding periods.

The Monograph Series as published in PENCIL POINTS will not be confined to the publication of residence work. It is proposed to cover, little by little and thoroughly, the whole field of Colonial and Early American architecture except, perhaps, buildings so familiar that their republication would serve no useful purpose. Measured drawings will record important details connected with the subject of each monograph —important not because of size or expense or richness, but because they contain some new little architectural motive or some odd twist of a well known one. There are no editorial restrictions to militate against the fullest usefulness of the series to the architectural profession. Subjects and illustrations will be selected with an eye only for their architectural interest, regardless of the materials used in the buildings shown.

Through this new arrangement, *The Monograph Series* is entering upon the third stage of its history. Beginning as *The White Pine Series*, it was distributed to architects in selected sections of the United States. After ten years of uninterrupted publication, 9820 architects and designers were receiving the monographs regularly and had developed thereby a strong desire to know more about our Colonial buildings. This fact was evidenced in 1925 when the publication entered the second phase of its existence as *The Monograph Series*. At that time the editor was privileged to continue the series as a personal enterprise. More than six thousand of the former recipients agreed that there was much more work to be recorded and gave their subscription support!

During the past seven years the monographs have continued their usefulness to the architectural profession by giving it a broader acquaintance with the elements of our native architecture. Without repetition and without any "intensive" publication of a few buildings the editor has continued to present documents that the architects are glad to preserve.

With the completion of Volume XVII, the owner of *The Monograph Series* was called upon to decide how the publication could be made to carry itself for the future—whether by a higher subscription rate or by opening the pages to unrelated advertising. The combination with PENCIL POINTS has solved his difficulty in a particularly fortunate manner by assuring the continuance of the series and enabling the editor to proceed with the work which he loves. It will now be possible for him to go ahead with the discovery and publication of much hitherto unrecorded work.

The prestige of seventeen years of success will be an incentive to even greater effort to maintain the appeal of this unique publication. There appears to be no end to the old architecture which is interesting not only because of its age but also because of the extraordinary variety of design that the Colonial architects were able to achieve within the narrow limits of their motives.

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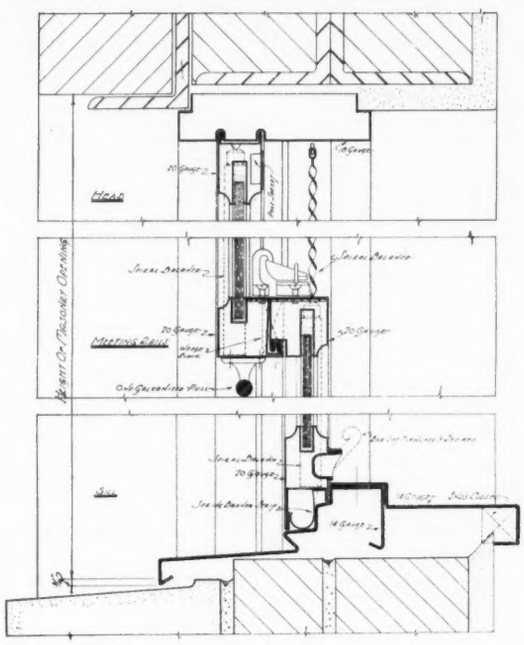

Vertical Section

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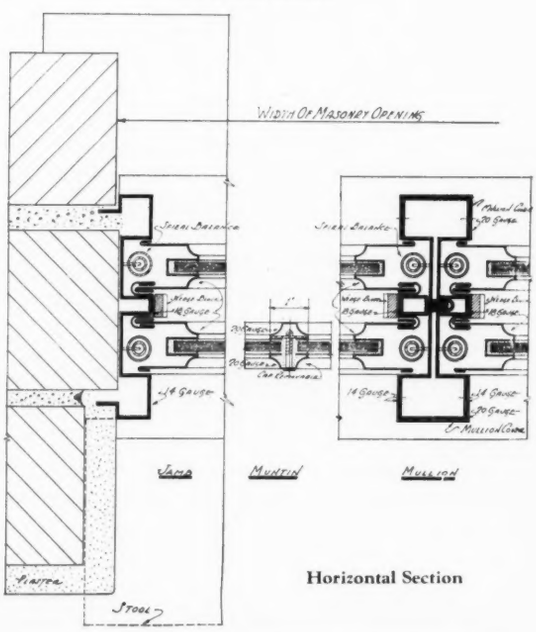

Horizontal Section

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An Illustrated Monthly JOURNAL for the DRAFTING ROOM *Edited by* RUSSELL F. WHITEHEAD KENNETH REID & E. L. CLEAVER *Published by* THE PENCIL POINTS PRESS, INC.
Ralph Reinhold, *President*, P. H. Hubbard, *Vice-President*, William V. Montgomery, *Secretary*

This Month and Next

Owing to the fact that we were cramped for space in this issue we have omitted Freese's Corner, which ran to three pages of text and illustration. Next month, however, friend Freese will be back again with his "corner" and with part 20 of his series on Geometry so that the Freese fans can pick up where they left off last November.

Albert H. Kahn of Detroit has written an extremely fine article for our series on contemporary design philosophy. It will be published in May and we promise that it will make stimulating reading. Coming from a man of his professional stature, such a clear-cut statement of the aims and objects of architecture should have a great influence on the younger men and should be helpful to the older as well.

A rather technical article discussing the important subject of prison windows has been prepared for us by Robert L. Clingerman, an able engineer who has studied the question thoroughly and who can speak with authority. This will be presented next month and should constitute excellent reference material.

The seventh and final installment of Sydney E. Castle's series on pen drawing will appear in May. We wish it could go on and on but all good things must come to an end sometime. Incidentally we need more assurance from interested readers that they would like to have Mr. Castle's series reprinted in brochure form before we can decide favorably on the project. If you want us to do it, for goodness' sake write us immediately. We think the material is sufficiently valuable to make a very good brochure which could be sold at a low price. Do you want it? There is no way we can find out unless you tell us.

Don Graf's Data Sheets continue to grow in favor if we can judge by the numbers of letters that come in praising the idea and suggesting subjects for future treatment. There are also numerous suggestions that we print the sheets so that they may be removed from the magazine without destroying it for binding. The Postal Regulations prevent our doing the thing the way we would like to but it is likely that we will be able to work out some improvement next month.

To take care of those who do not want to cut the sheets out at all we have decided definitely to go ahead and publish them separately, printed on strong bond paper, cut to size and punched for insertion in standard six-ring notebooks, in sets of 24, to be made available at low cost. The first set will be ready about June 1, after the entire 24 sheets have appeared in the magazine. The next set will come December 1.

For those who expect to continue to cut the sheets out we *may* be able to arrange to print a blank form on the back of each one in the magazine so that no extraneous matter will be included in the notebooks.

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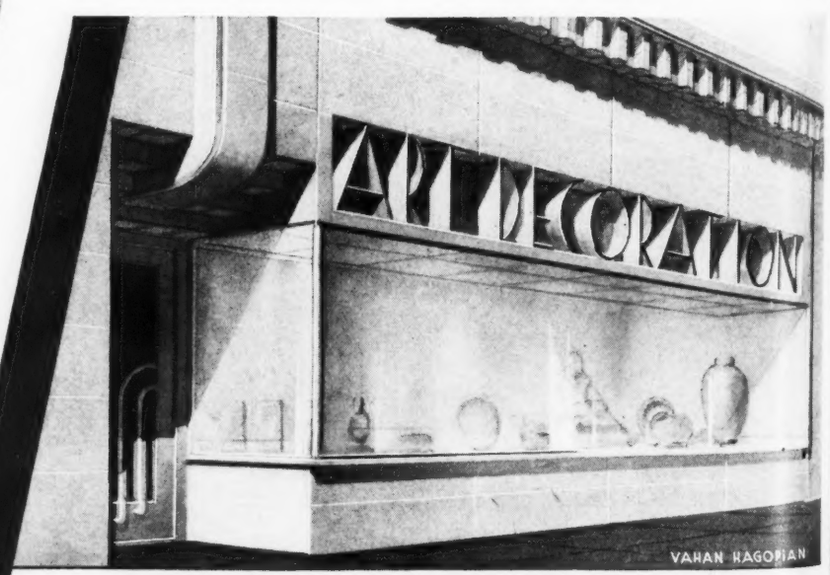

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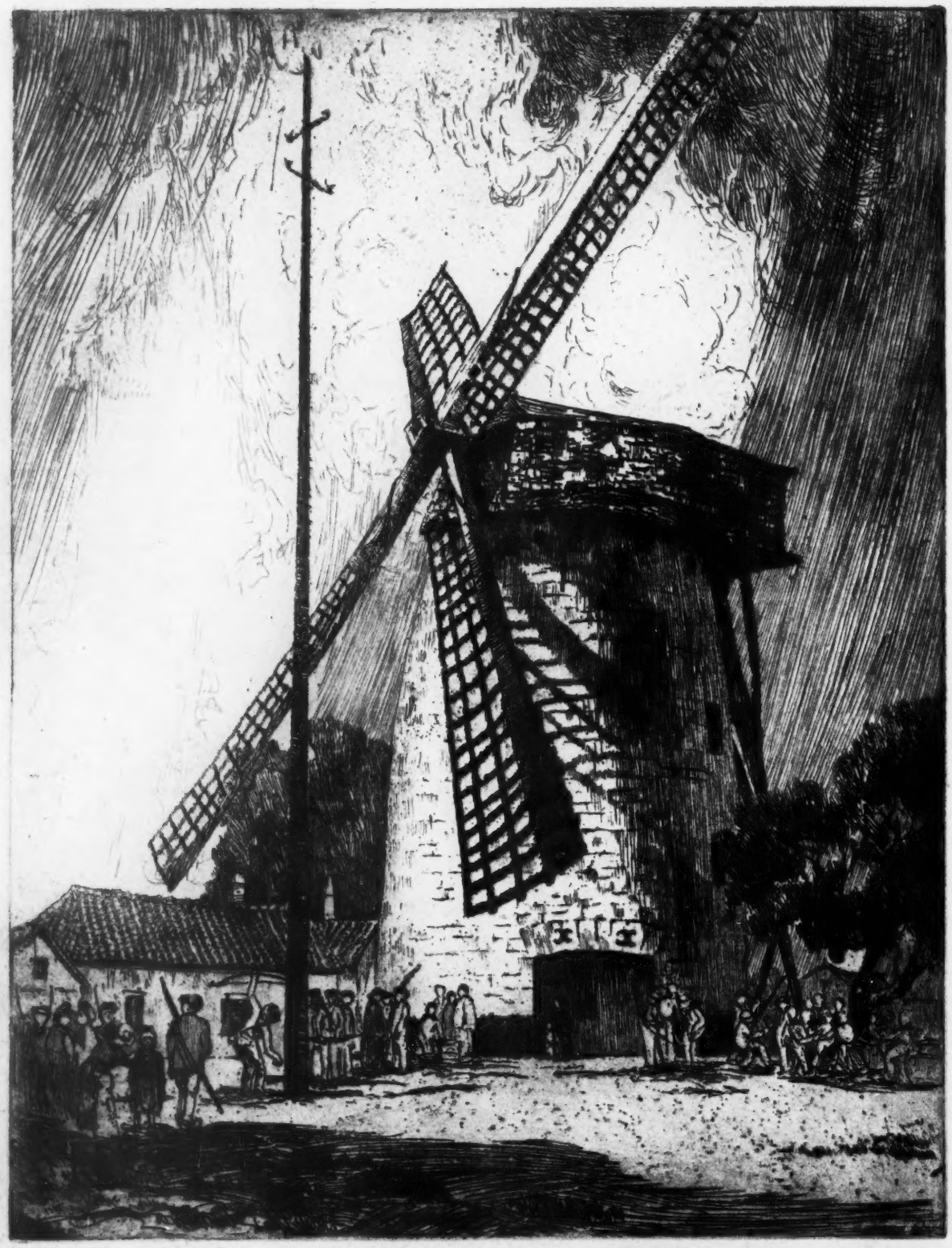
PENCIL POINTS FOR APRIL, 1932
VOLUME XIII NUMBER 4

The etching shown on the other side of this sheet was hung in the recent joint exhibition of the Society of American Etchers and the Architectural League of New York. The original print measures 10¾" x 13¾". Mr. Drake is a well known painter who is at present engaged on some murals in Philadelphia.



FROM AN ETCHING BY WILLIAM A. DRAKE

THE WHITE MILL, BELGIUM

PENCIL POINTS

Volume XIII April, 1932 Number 4

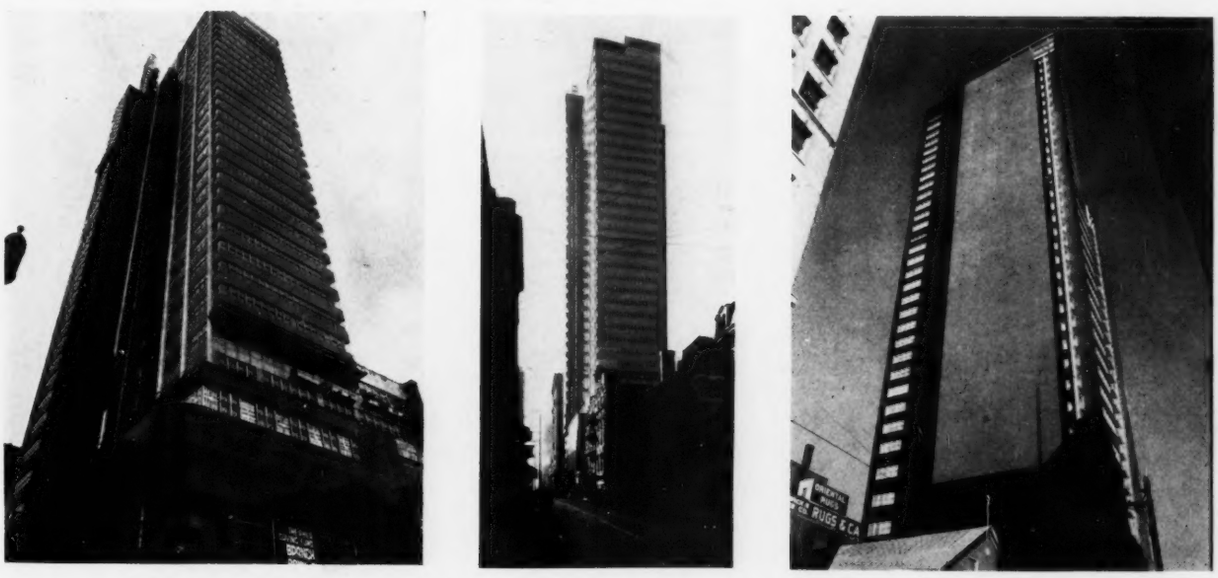
Functional Aesthetics and the Social Ideal

By George Howe

Editor's Note:—*This is the second in a series of twelve articles started last month in which leading architects will discuss the philosophy of contemporary design. Mr. Howe represents the functionalist school of thought and is one of its ablest champions. Next month Albert H. Kahn of Detroit will present his views. Discussion by our readers is invited.*

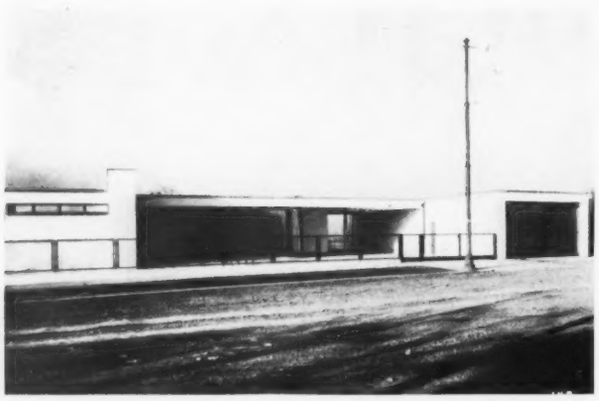
The social, economic, and structural principles of architectural functionalism are generally accepted. They are in fact claimed by every school of design as its own. So much emphasis has been laid on them, however, that they are generally thought to be the be-all and end-all of functionalism. It is therefore important to bring out anew the fact that functionalism is essentially an æsthetic movement. However material the principles it may have laid down regarding the relation of architecture to society these constitute only the subject matter of an emotional expression. To quote LeCorbusier from memory—"I am, in the final analysis, interested only in beauty."

The faith of the functionalist is that æsthetic satisfaction in architecture can be found only in the outward expression of the contemporary life process as carried on in and about buildings and that it never was, or could be, found anywhere else. There is nothing new or modern in the idea. It represents in fact one of those periodic returns to the organic traditional line which has been interrupted again and again by eclecticism throughout history. Our particular form of recent eclecticism, which has led to the creation of meaningless surface patterns based on an imitation of unrelated traditional forms or a personal system of modernistic ornamentation, has produced a succession of meaningless, unimportant, and impermanent fashions. To stem the tide of our futility the functionalist has consciously declared his conviction that architecture is social, not individual, and that its ideal must conform for better or worse to the social ideal of its time.



PHILADELPHIA SAVING FUND SOCIETY BUILDING, PHILADELPHIA, PA.—HOWE AND LESCAZE, ARCHITECTS

A multi-purpose building—a store, a bank and an office building in one. The design is the result of providing the best possible working conditions in the interior. First, a problem in economic engineering, order, and then in architecture, intensity. The platforms and framing at the side are for temporary construction elevators. The metal stack over the windows at the rear is a temporary dust-chute.



TUGENDHAT HOUSE, BRNO, CZECHOSLOVAKIA, 1930—MIËS VAN DER ROHE, ARCHITECT

No longer a derivative cave-dwelling. Engineering provides order, space uninterrupted by heavy supports, large windows without leakage, and air-conditioning to maintain ideal conditions of comfort at all seasons. Architecture gives intense expression to the conception of freedom from material limitations.

Economics inevitably form the basis of functional design only because our social ideal is economic. In communistic Russia and the capitalistic United States alike the declared aim of civilization is to bring better material living conditions to the masses, and by so doing to liberate their higher faculties. Whether either of the two is going the right way about attaining his ideal, or whether it is better or worse than that of other periods, is beside the point. The architect's only hope as an artist lies in grasping the ideal of his time as he finds it and in purifying it of accidental denaturants.

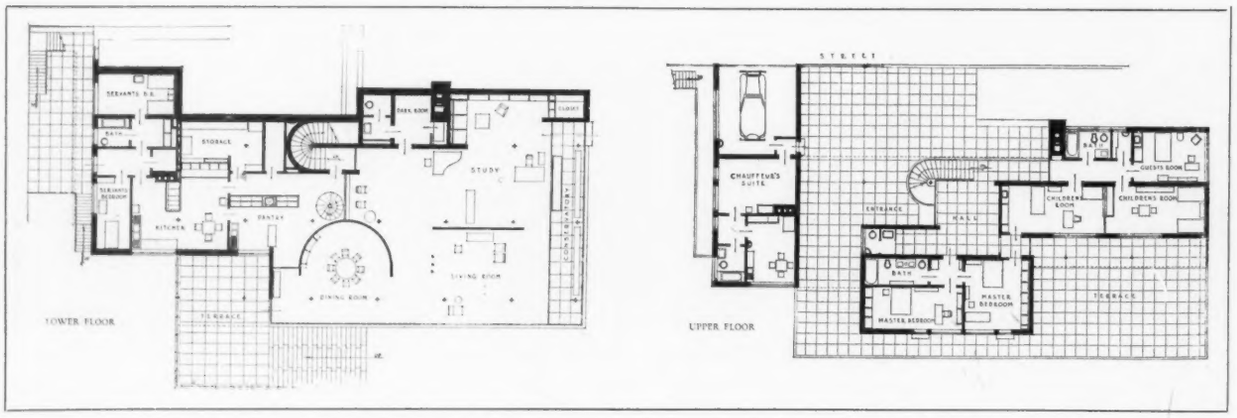
In expressing it he is at all times closely hemmed in by material things and conditions. However, these are directly related to the social ideal, either as cause or effect, and if he rightly penetrate their significance he must, in giving them form, express at the same time the ideal they represent.

Whether the search for material well-being is the origin or the consequence of industrial development is of no moment. The fact remains that the two go hand in hand, and that, in attempting to fulfill its destiny, industry has metamorphosed the substance of the world in which the architect must work. Out of this substance he must formulate an architectural language flexible and universal enough to express, as does a literary language, the highest and humblest thoughts. If there is one language for the poor man and another for the rich, one for bills-of-lading and another for poetry, architectural and social ideal alike will be lost in a confusion of tongues and only anarchy can ensue.

The consequences of the industrial revolution on the architect's material world are essentially three:

1. The machine has transformed handicraftsman into craftsman mechanic.
2. Transportation has done away with local limitations in the use of materials.
3. The steel or concrete column has replaced the masonry wall and mechanical contrivances have become an integral part of the structural fabric.

Craftsmen in architecture may be compared to performers in music. The composer may direct and extend their capabilities but the instruments they play on and their method of playing them, as well as the soul they put into the music, are beyond his control. He must arrange his pieces within limits of range and execution determined by generations of predecessors. However sentimentalists may prate about mediæval sculptors or Mexican Indian potters, with their unconscious sense of ornament, the former are unavailable to the architectural composer of today and the latter will cease to



PLANS OF TUGENDHAT HOUSE, BRNO, CZECHOSLOVAKIA—MIËS VAN DER ROHE, ARCHITECT

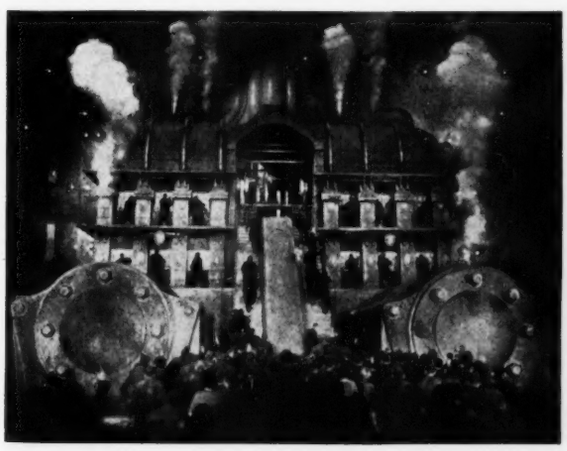
(Photos on this page courtesy Architectural Exhibition, Museum of Modern Art, New York)

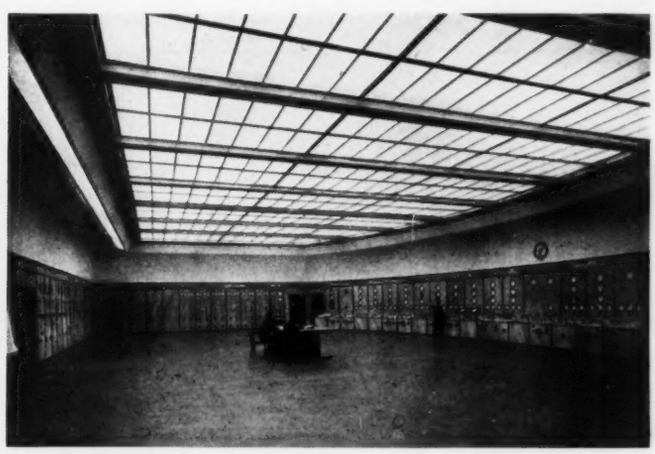
be unconscious virtuosos the minute they are set to work on a modern building. The pathetic results of falsely unconscious primitiveness are all about us. We live in a self-conscious, scientific, and industrial age. Far from bewailing the fact the functional architect delights in the perfection of contemporary technical method and the orderly, conscious minds of the men he works with. He sees more beauty in the meticulous correction of a straight line or a smooth surface than in rough textures produced in imitation of a generation less skilled in mechanical processes. Like the musician, he proposes to compose in such a way as to bring out the acquired virtuosity of his performers rather than force them to master an archaic or fantastic set of instruments. If he does not welcome for the moment the cooperation of certain specialized performers, such as painters and sculptors, it is because most of them seem to him to have withdrawn themselves into a world remote from his.

He also proposes to take every advantage of the new freedom from local trammels in the use of materials opened up by transportation. To him the longing to reproduce old buildings that seem to grow out of the soil is purely sentimental. Their virtue lay in the fact that they represented with truth and grace a simple agricultural order. Though he still looks with admiring eye on the originals, as being essentially functional, the reproductions, now that the old order has ceased to exist, he regards as having no truth in them. The broker who motors to town every day from an imitation thatched cottage is in fact playing at doll's house. The architect who builds it for him is doomed to produce a work without mature significance. There is more real beauty in one straight line of a well-designed functional country house, standing in bold relief against the irregularities of nature, than in all the soft contours recreated by the romantic in painful imitation of the peasant's handiwork. How ludicrous the picture becomes when we know that many of the emphatically local materials he employs come from thousands of miles away. The functional architect, discarding all pretense at local character, rejoices in his freedom, and frankly brings together, as his fancy may dictate, materials from every quarter of the globe. He asserts man's mastery over, rather than subjection to, nature; his giant's ability to move mountains of material at will.

Though details of craftsmanship and material are vital to architecture structure is, and always has been, the real foundation of æsthetic composition. Modern structural method has therefore influenced the appearance of functional buildings more than anything else.

The stability of steel and concrete skeleton construction is the result of innumerable tensions and compressions. In this it differs radically from masonry with its stability of pure compression. As a consequence, a functional building is no longer a pile of rocks but an organism with a huge body, standing on slender legs in delicate balance, like a living creature. Within its bony structure arteries, lungs, and other organs are in constant activity. Around them is stretched a protective skin beneath which their pulsations can almost be felt, and through which the organs of sense and sight appear, not according to any preconceived symmetrical pattern but as functional requirements, governed by natural laws of form, may dictate. The shapes of the internal chambers of the body, whether they be a series of superposed horizontals as in a skyscraper, or a single vertical as in a church, necessarily establish its external appearance as the process of attaching its thin skin of masonry or metal and glass to the skeleton goes on. On a building so conceived sculpture in the mass is mere adipose tissue and surface ornamentation—meaningless tatooing. Occasional, nonintegral decorative compositions may be introduced, but the true sculptural quality of an organic design arises from the moulding of internal space and the shaping of the skeleton to contain it. The functional architect delights in its huge torso swaying on tendoned ankles. He would no more attach false stone pedestals to them than he would put lead shoes on Pegasus. Instead he leaves them exposed to view, either in the open or behind a light screen of glass. Columns are his playthings and around them he





THE FEAR AND THE REALITY

Left, the future slaves of the machine as imagined in the film "Metropolis." Right, the present slave of the machine in the control-room of a modern power-station. Functional design proposes to use engineering for the purpose of establishing order and to achieve architecture by an intense expression of the racial ideal.

weaves his enclosing and dividing tissues with infinite variety and freedom, in the richest or plainest material according to his purpose. He plays on the instrument of the engineer, to whom he acknowledges his indebtedness as a violinist acknowledges his to Stradivarius, but he inspires it with a fresh imagination.

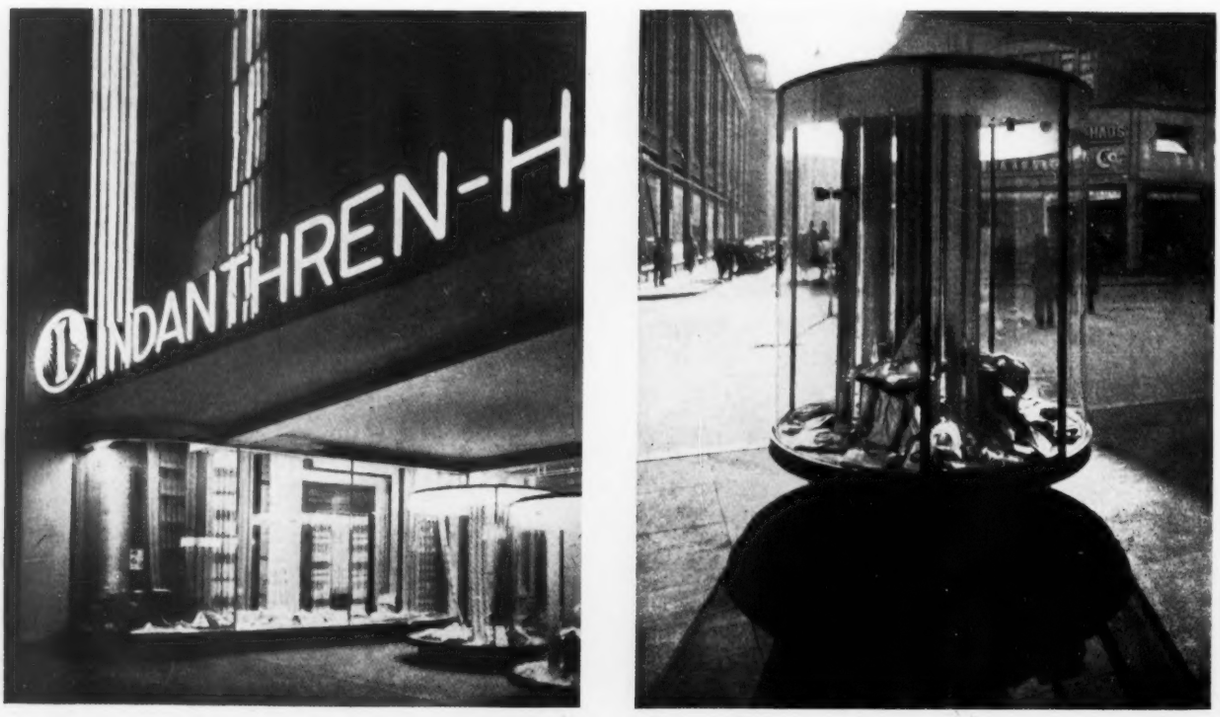
Many who are willing to accept the theoretical principles of functionalism fail to understand why in practice they should be universally applied to material and imaginative themes alike. The answer is not far to seek. Before we can achieve articulate expression we must establish an architectural type such as existed in former periods. We must possess a common language which every activity will serve to enrich, a language such as writers possess, whose imaginative medium is stored with every contemporary human experience. Until that time we shall remain a generation of polyglot headwaiters without the ability to express a great thought in any tongue, ancient or modern.

Is it, then, a beautiful language that functional architecture is developing? There is no doubt on that score. We have all had the experience of hearing a foreign tongue for the first time. It seems ugly, ludicrous, or irritating, according to the nature of the hearer. Only knowledge and familiarity can make its beauties clear to us.

It is true that this language is still in a primitive state. Thousands of thoughts exist, but we are still groping for words to express them. Nevertheless a good beginning has been made. Every fresh effort at clarity and conciseness is adding to the vocabulary.

Is it, furthermore, restricted to individual imaginative thought? On the contrary, an established language is prerequisite to thought itself, much more to its communication to others. Communication is all-important to the social group, for if the architectural work of the world were carried on only by the small number of geniuses capable of inventing their own mode of expression the majority of us would go shelterless. The little man must play his part as well as the great, even though he contribute nothing, or only a chance phrase, to the common speech. The essential thing to civilization is that a common speech shall exist. The language of functionalism is international in its scope, not for any philosophic reason, but because men have begun to live internationally. It is not the perquisite of any individual or group, but is accessible to each of us, to express the social ideal in prose or poetry, according to his gifts and the nature of the subject he has to treat.

Subsequent articles in this series will be written by Albert Kahn of Detroit, Alfred Fellheimer of New York, Louis La Beaume of St. Louis, John W. Root of Chicago, William F. Lamb of New York, Irving K. Pond of Chicago, Ralph Adams Cram of Boston, Dwight James Baum of New York, and C. Howard Walker of Boston.



IMAGINATIVE MERCHANDISING

Display windows as gay as soap-bubbles. Their orderly design throws merchandise into more intense relief. Engineering, order, plus architecture, intensity.

An Unusual Alteration Job

The Ann Dunham Cottage on Martha's Vineyard is Enlarged

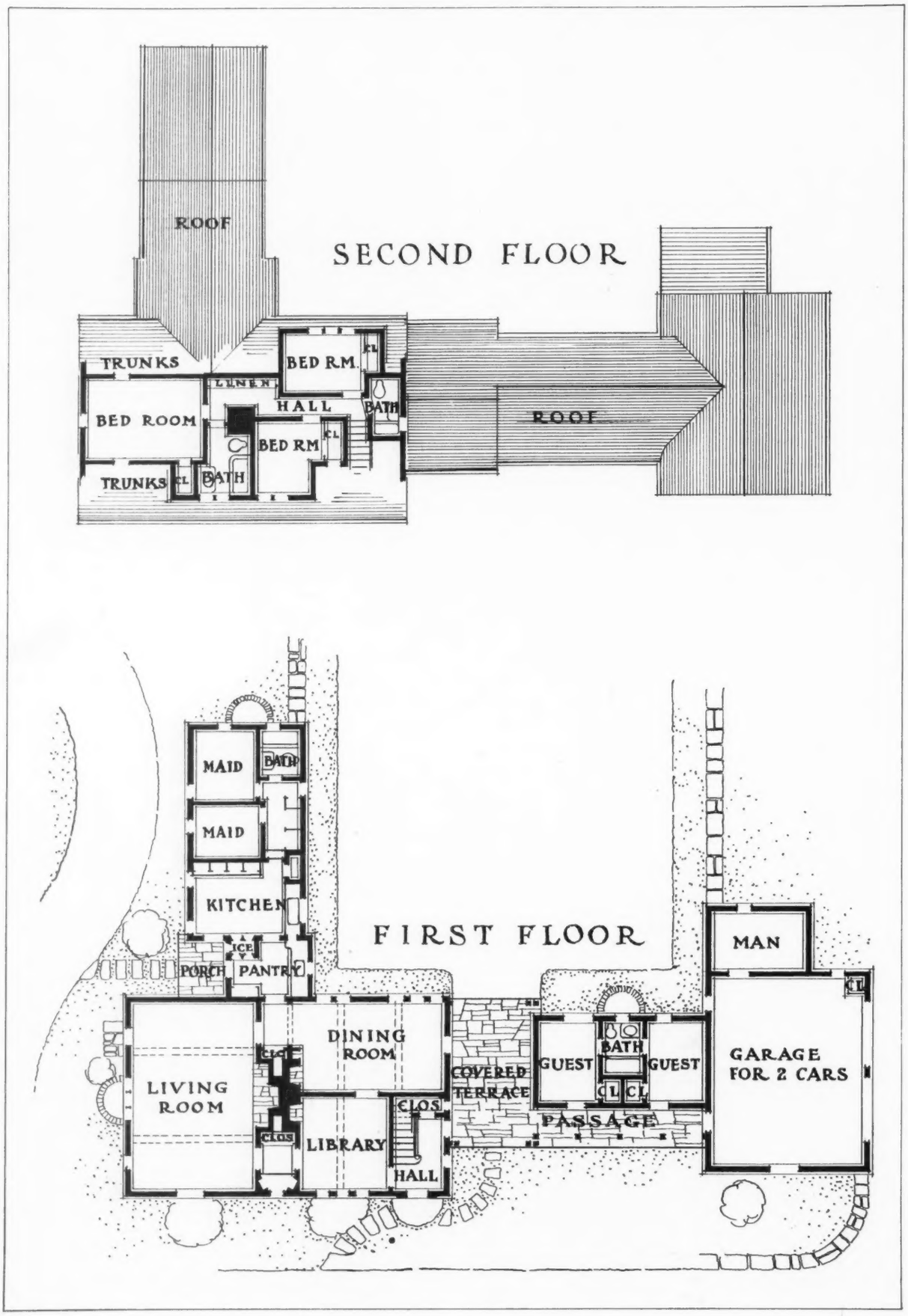
Samuel R. T. Very, Architect

The problem was to convert the Ann Dunham house—one of the most indigenous little cottages of the North Shore of Martha's Vineyard—with a great Indian-quarried stone doorstep and a lilac bush at its front door, and sea-moss tinted green weathering on its shingles, but with only a too tiny sitting room within, a large and inconvenient kitchen, one practicable bedroom alone under the eaves, and no plumbing—into Andhu'nam, not to be the optimist's ideal of a "small country cot with several large rooms" but enlarged and with every modern convenience, all without disloyalty to Ann herself or to the tradition of her in her own neighborhood. For in pre-Macadam and pre-motor days, when delivery-boys and itinerant peddlers from "Holmes Hole" ploughed their way slowly "up island" to Gay Head through sandy roads with horse and cart, Ann's house was their noon-tide Ritz; so its transition into a habitable summer home for the "off-islander" and his family who might rent or buy must be made so simple and inevitable that Ann Dunham herself would mind the transformation, could she see it, as little as we hoped she would the anagram on her name.

The architect and contractor were found who respected this sentiment on our part, and they worked over the house *con amore*. Bigger dormer windows increased the bedroom space upstairs, but the felicitous slope of the original roof down toward the old apple orchard was preserved. All agreed that there must be at least one really large and commodious living room, and for this the west wall of the house toward the knoll was extended, but by a nice adjustment of wall proportions and window spacings they did not spoil the prospect of the house which we already saw, in our mind's eye, as from the tiny sunken garden we planned to create out of an old cellar nearby. The surrounding land—very rural though so close to the sea—already had charm: slopes and levels gave accent, including one flat stretch which would ultimately lend itself to an ideal tennis court, old field-stone walls lay between the community road and the home lot, and really fine woodlands close to the old barn invited a stroll along their edge up a grassy meadow for a wide and beautiful view of the shore and Vineyard Sound.

This expansive prospect is the more satisfying in the assurance that it is safeguarded against encroachments

THE PHOTOGRAPHS ABOVE SHOW THE ORIGINAL COTTAGE—THOSE BELOW THE ALTERATIONS COMPLETED



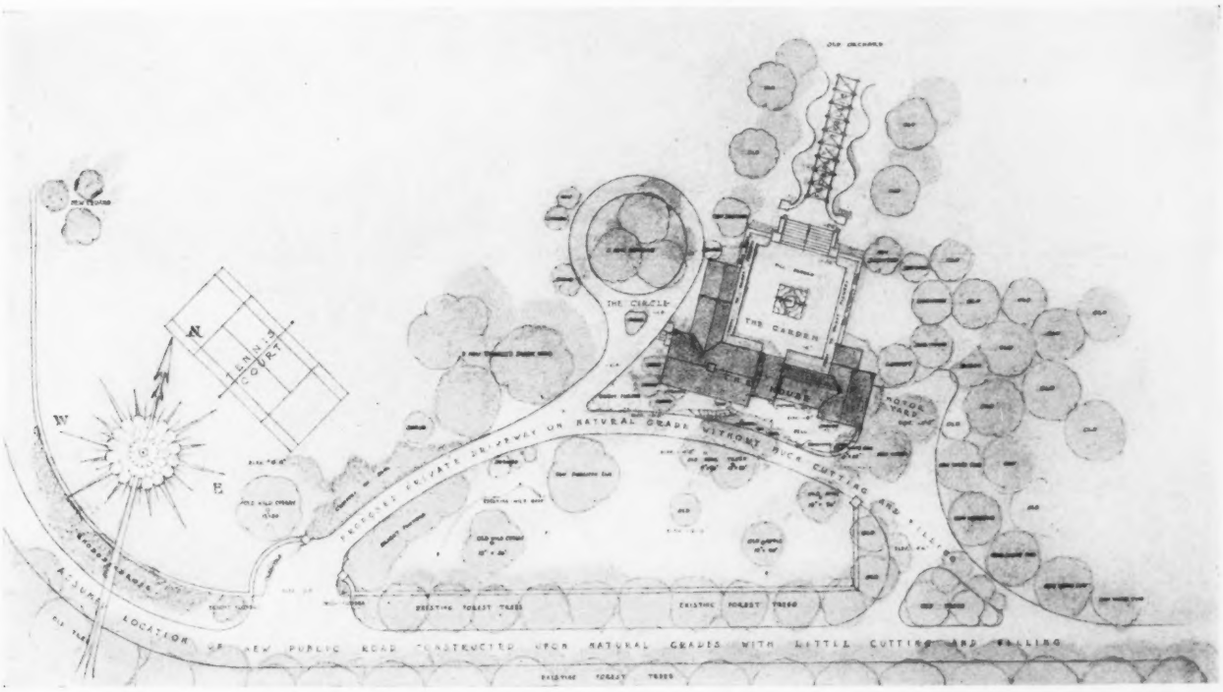
FLOOR PLANS OF "ANDHU'NAM," HOUSE FOR MRS. ROSWELL SKEEL, JR., ON MARTHA'S VINEYARD

SAMUEL R. T. VERY, ARCHITECT

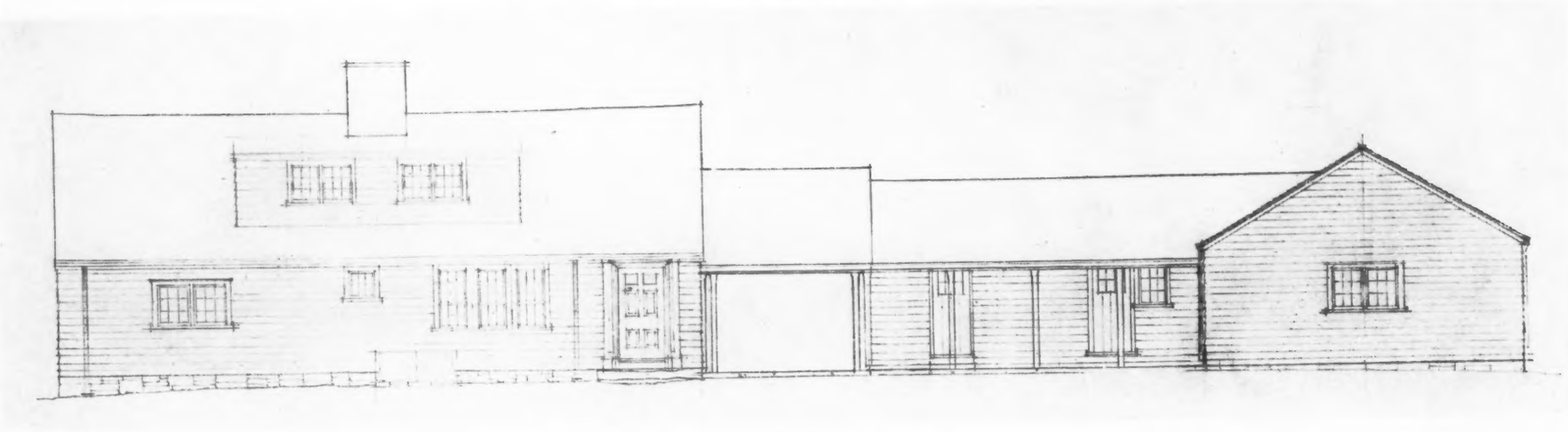
PRELIMINARY STUDIES FOR ADDITIONS TO "ANDHU'NAM," HOUSE FOR MRS. ROSWELL SKEEL, JR.
SAMUEL R. T. VERY, ARCHITECT

or "undesirable aliens." For the two-thousand-odd acres of our cooperative community, made up from many old farms, belong to those who have cared enough to seek for seclusion, privacy, and freedom from rubbing elbows or front verandas with those of their neighbors. The plan is to keep the restful separateness of each house from all others; and the placing of every new house, the altering of old ones, and the boundaries of all the scattered sites to be built on have been carefully thought out and prescribed by landscape architects and are maintained by a committee of interested householders. So, as one strolls through exquisite shady paths, clambers up hillsides afoot, or follows winding old sheep trails on horseback, one knows that one's rights to the sweet uses of solitude are not only assured but are encouraged, and that while friendly neighbors are lying *perdu* in their little castles of retiracy yet they are always close at hand and may be called upon for help or human converse as necessity or inclination dictates.

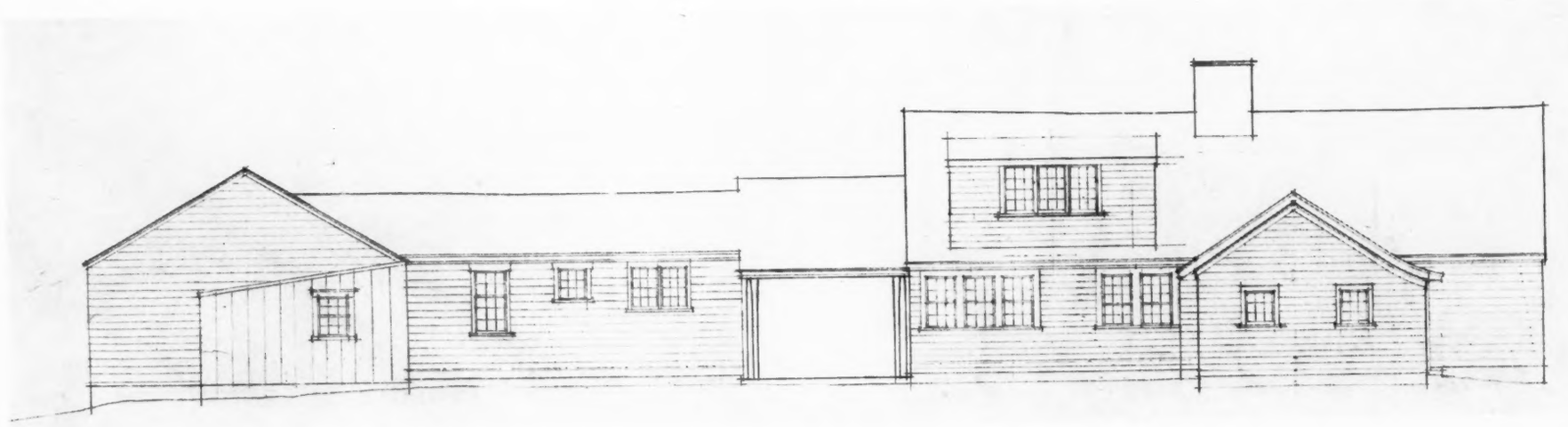
In our altering, all the old shingles were hand-picked and retained, both on the house and on the discarded outbuildings, which latter were replaced by a two-car garage adjoining the east end of the house; this, in turn, was flanked by a covered, screened, and flagged passageway leading past two bedrooms with their bath to an airy flagged porch opening south and north. From this, in turn, opens the long, slender, quaint dining room, with five windows and a fireplace, as well as the small hall with its stairway and the reception room which formed the original house. Beyond these, the pine-paneled living room was an entire extension and addition to the floor plan. A pantry, with commodious icebox opening on the enclosed screened porch for filling and on the kitchen side for convenience, the kitchen itself and two maids'



STUDY OF PLOT PLAN—ALTERATIONS OF HOUSE FOR MRS. ROSWELL SKEEL, JR., MARTHA'S VINEYARD, MASS.
SAMUEL R. T. VERY, ARCHITECT



FRONT ELEVATION

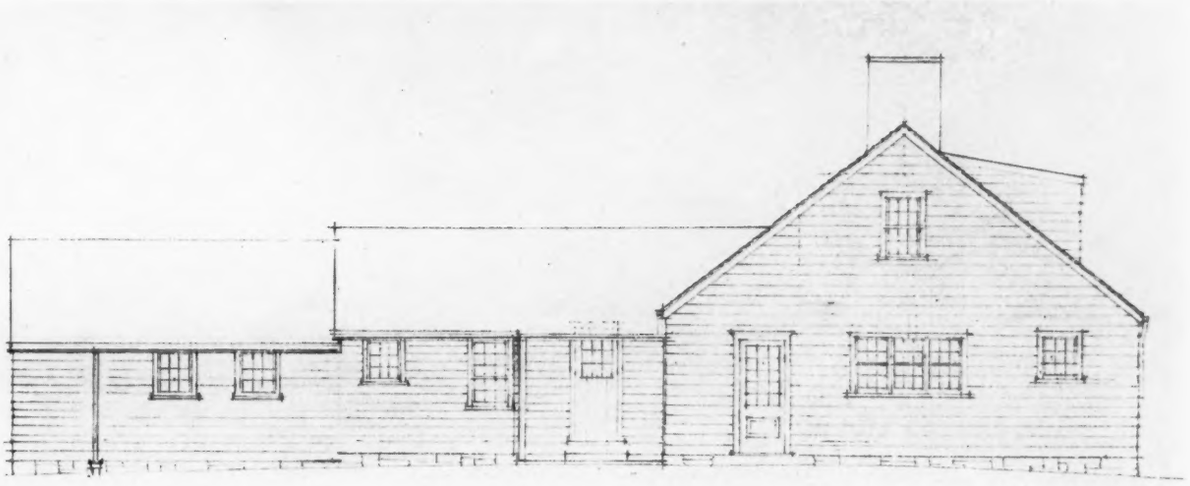


REAR ELEVATION

ALTERATIONS AND ADDITIONS TO ANN DUNHAM COTTAGE, MARTHA'S VINEYARD, MASS., FOR MRS. ROSWELL SKEEL, JR.

SAMUEL R. T. VERY, ARCHITECT

AN UNUSUAL ALTERATION JOB



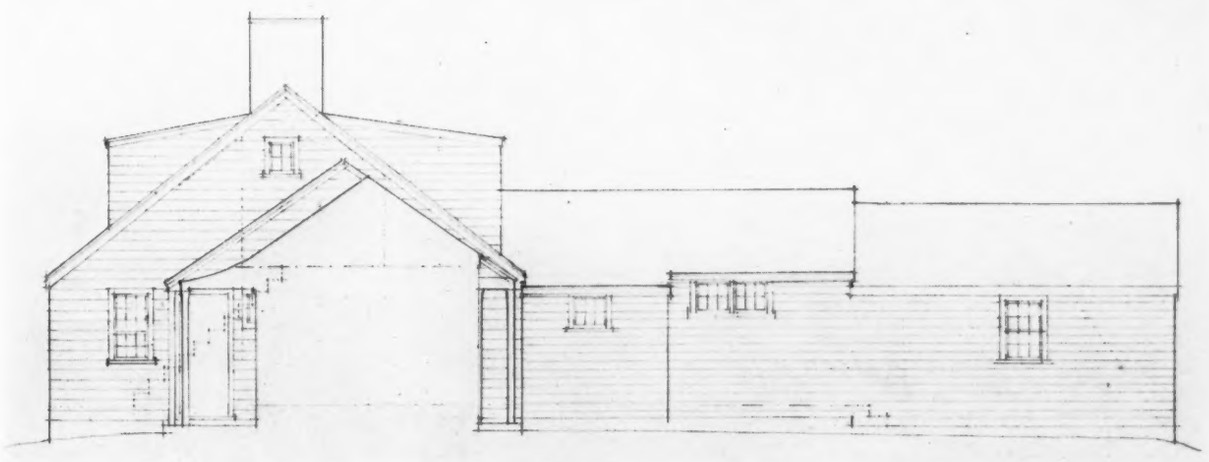
WEST ELEVATION

rooms with bath and closet space, were all treated with a gaiety of tint rivaling Paul Poiret.

In fact, we let ourselves go when decoration began, believing that where every prospect out-of-doors was so cool and green and peaceful, we could paint the dining room floor as red as the folk of the gay nineties were supposed to do the town, with dull black beams overhead, while the living room, not to be outdone, is upholstered in orange and blues of robin's egg or darker tones. Is it arresting? We think so, without its being garish. The reception room suggests sailor folk with its unpainted sea chest, dear to every seaman's heart, its India print curtains and its bright-toned pottery. Upstairs, one double bedroom in maple looks sunset-ward over a fringe of trees, and has plenty of closet, cupboard, and drawer space under the eaves; there are, besides, two bathrooms and two single bedrooms, also with good closet space, which, like the linen cupboard in the hall, uses otherwise "waste" space under the roof to give comfort and convenience while retaining the general impression of the original little house.

A cellar, greatly enlarged, with air chambers under the longer wing of the house, contains the hot water heater. This, with three open fireplaces and electrical equipment "forninst" the introduction of juice into our secluded community, completes the domicile for which we dare to hope the best in view of a native neighbor's comment upon viewing the finished product: "Looks more like the old houses than any other house done over I've seen."

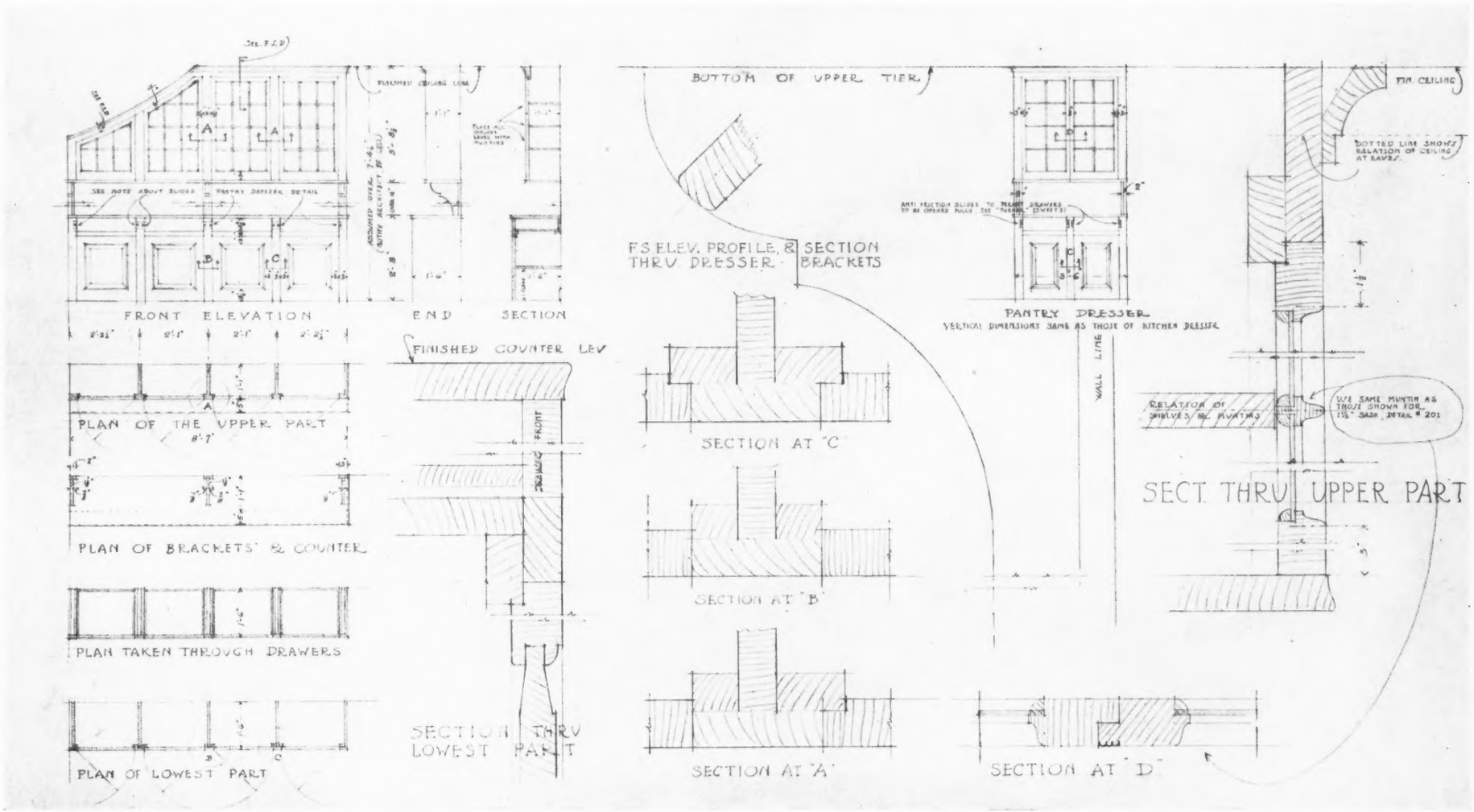
Inside, the installation of many genuine antiques and some reproductions elicited from him the further pronouncement that he felt at home. We were more than satisfied thereby, feeling that we had indeed gained our object of having the house appear to have always stood there "as is," and as if the new shell had been already lived in for as many years as the old. Toward this end we have carefully avoided any strictly period effect in furnishing, having observed that that always



SECTIONAL SIDE ELEVATION LOOKING WEST—ALTERATIONS TO HOUSE FOR MRS. ROSWELL SKEEL, JR.

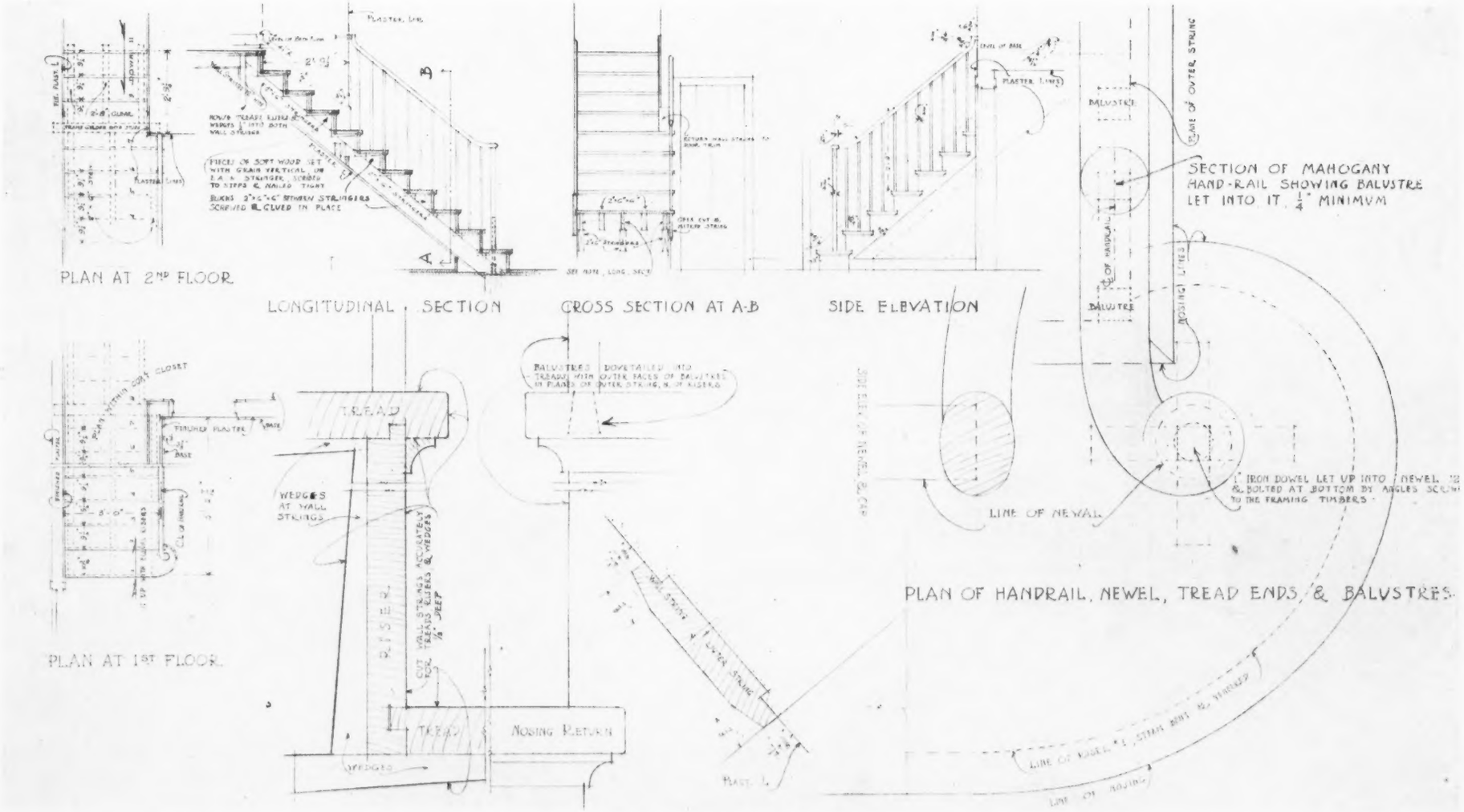
SAMUEL R. T. VERY, ARCHITECT

SAMUEL R. T. VERY, ARCHITECT



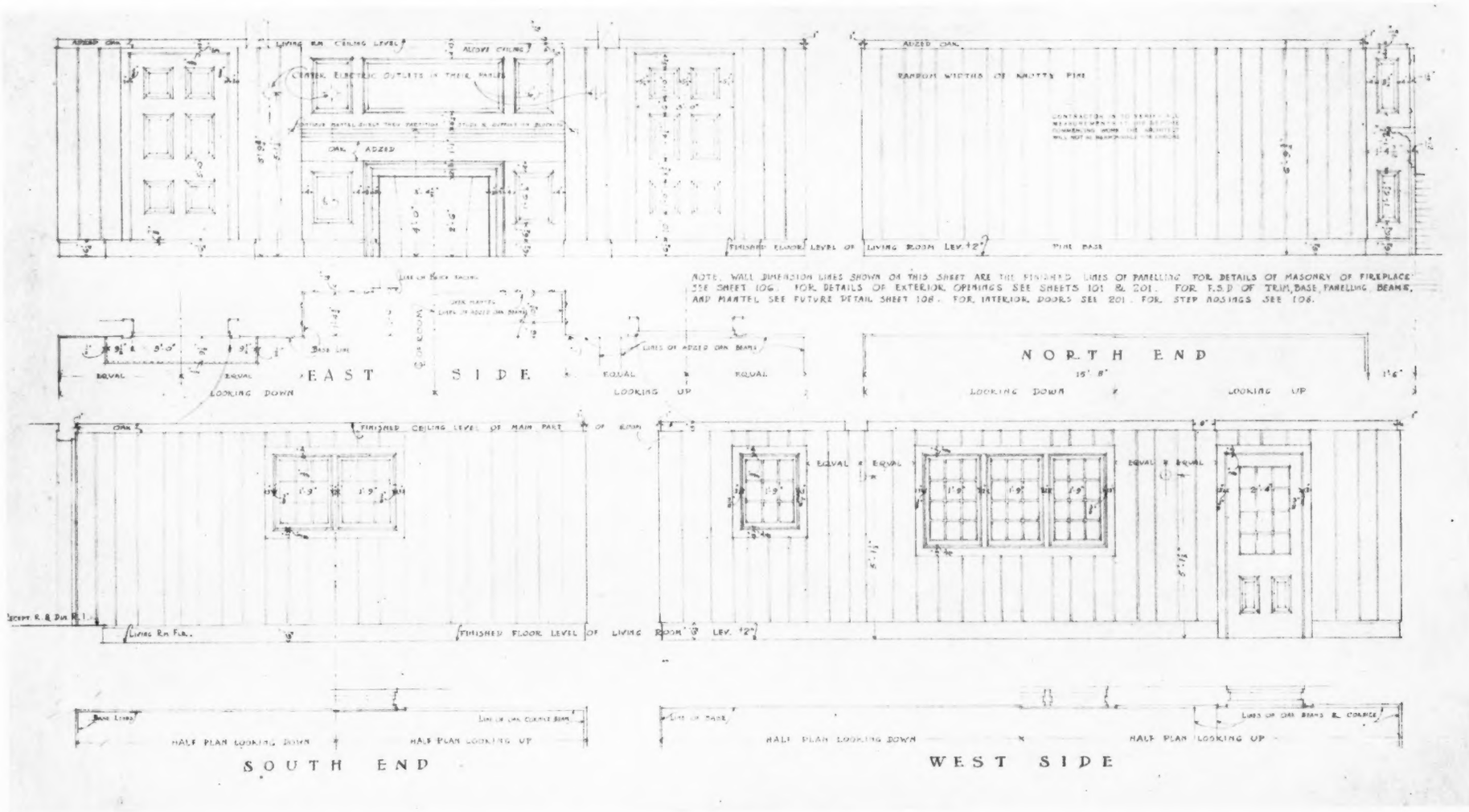
CONSTRUCTION DETAILS OF DRESSERS IN KITCHEN AND PANTRY— ALTERATIONS AND ADDITIONS TO ANN DUNHAM COTTAGE, VINEYARD HAVEN, MASS., FOR MRS. ROSWELL SKEEL, JR.

SAMUEL R. T. VERY, ARCHITECT



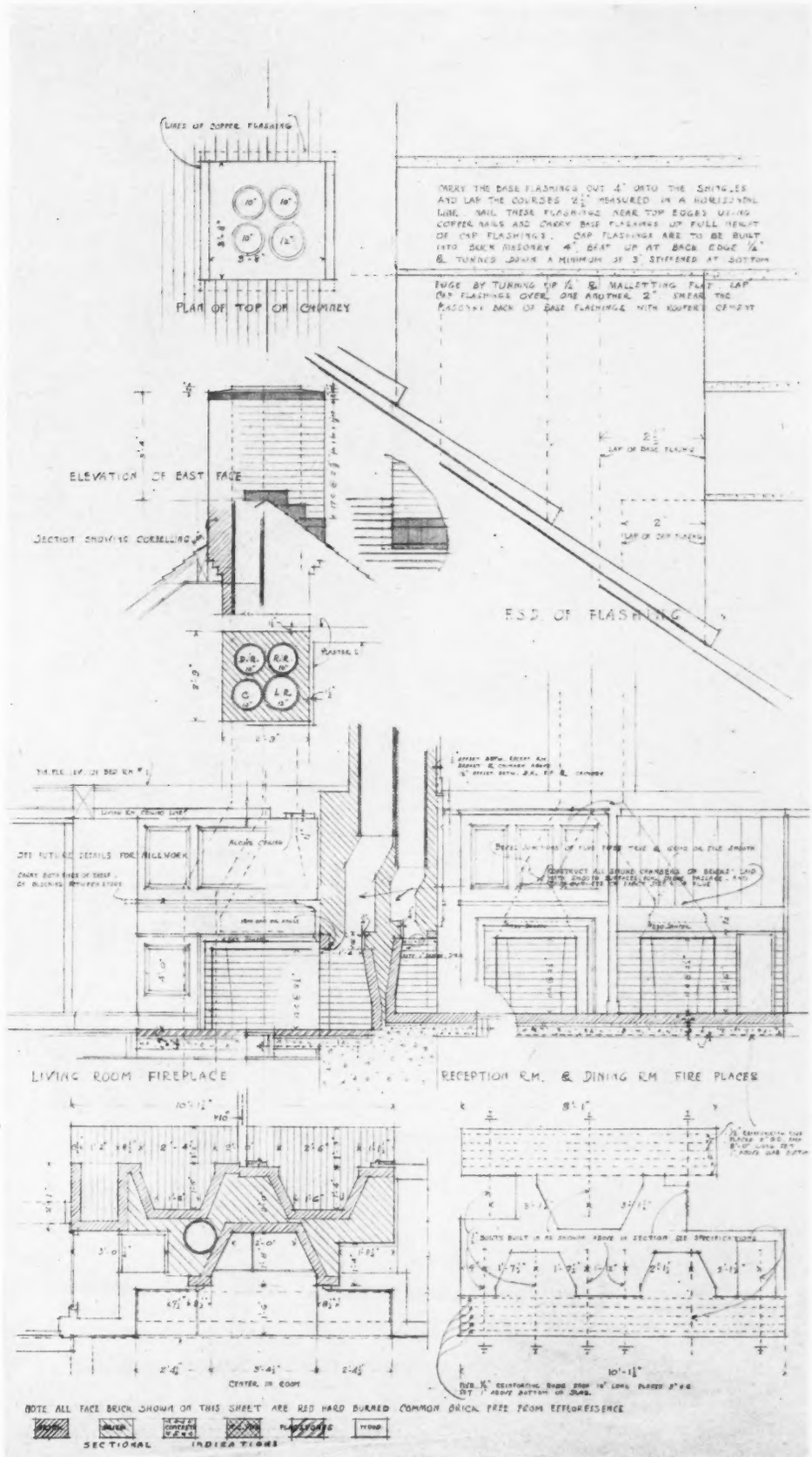
COMPLETE STAIR DETAIL—ALTERATIONS AND ADDITIONS TO ANN DUNHAM COTTAGE, VINEYARD HAVEN, MASS., FOR MRS. ROSWELL SKEEL, JR.

SAMUEL R. T. VERY, ARCHITECT


ADZED OAK
LIVING RM. CEILING LEVEL
ABOVE CEILING
CENTER ELECTRIC OUTLETS IN THEIR PANELS
OAK ADZED
FINISHED FLOOR LEVEL OF LIVING ROOM LEV. +2"
RANDOM WIDTHS OF KNOTTY PINE
PINE BASE
NOTE. WALL DIMENSION LINES SHOWN ON THIS SHEET ARE THE FINISHED LINES OF PANELLING. FOR DETAILS OF MASONRY OF FIREPLACE SEE SHEET 106. FOR DETAILS OF EXTERIOR OPENINGS SEE SHEETS 101 & 201. FOR F.S.D OF TRIM, BASE, PANELLING, BEAMS, AND MANTEL SEE FUTURE DETAIL SHEET 108. FOR INTERIOR DOORS SEE 201. FOR STEP RISINGS SEE 106.
BASE LINE
LINES OF ADZED OAK BEAMS
EQUAL
LOOKING DOWN
LOOKING UP
EAST SIDE
NORTH END
15' 8"
OAK
FINISHED CEILING LEVEL OF MAIN PART OF ROOM
Except R. & Dor. R. 1
Living Rm. Flr.
FINISHED FLOOR LEVEL OF LIVING ROOM LEV. +2"
HALF PLAN LOOKING DOWN
HALF PLAN LOOKING UP
SOUTH END
WEST SIDE

CARPENTRY DETAIL, LIVING ROOM—ALTERATIONS AND ADDITIONS TO ANN DUNHAM COTTAGE, VINEYARD HAVEN, MASS., FOR MRS. ROSWELL SKEEL, JR.

SAMUEL R. T. VERY, ARCHITECT


LINES OF COPPER FLASHING
PLAN OF TOP OF CHIMNEY
CARRY THE BASE FLASHINGS OUT 4" ONTO THE SHINGLES AND LAP THE COURSES 2½" MEASURED IN A HORIZONTAL LINE. NAIL THESE FLASHINGS NEAR TOP EDGES USING COPPER NAILS AND CARRY BASE FLASHINGS UP FULL HEIGHT OF CAP FLASHINGS. CAP FLASHINGS ARE TO BE BUILT INTO BRICK MASONRY 4" BEAT UP AT BACK EDGE ¼" & TURNED DOWN A MINIMUM OF 3" STIFFENED AT BOTTOM
EDGE BY TURNING UP ½" & MALLETTING FLAT LAP CAP FLASHINGS OVER ONE ANOTHER 2" SMEAR THE MASONRY BACK OF BASE FLASHINGS WITH KOOPER'S CEMENT
ELEVATION OF EAST FACE
SECTION SHOWING CORBELLING
D.R.
R.R.
C.
L.R.
LIVING ROOM FIREPLACE
RECEPTION R.M. & DINING RM FIRE PLACES
NOTE ALL FACE BRICK SHOWN ON THIS SHEET ARE RED HARD BURNED COMMON BRICK FREE FROM EFFLORESCENCE
SECTIONAL INDICATIONS

DETAILS OF CONSTRUCTION—MASONRY AND SHEET METAL OF CHIMNEY, FLUES, AND FIREPLACES—ALTERATIONS AND ADDITIONS TO ANN DUNHAM COTTAGE, VINEYARD HAVEN, MASS.

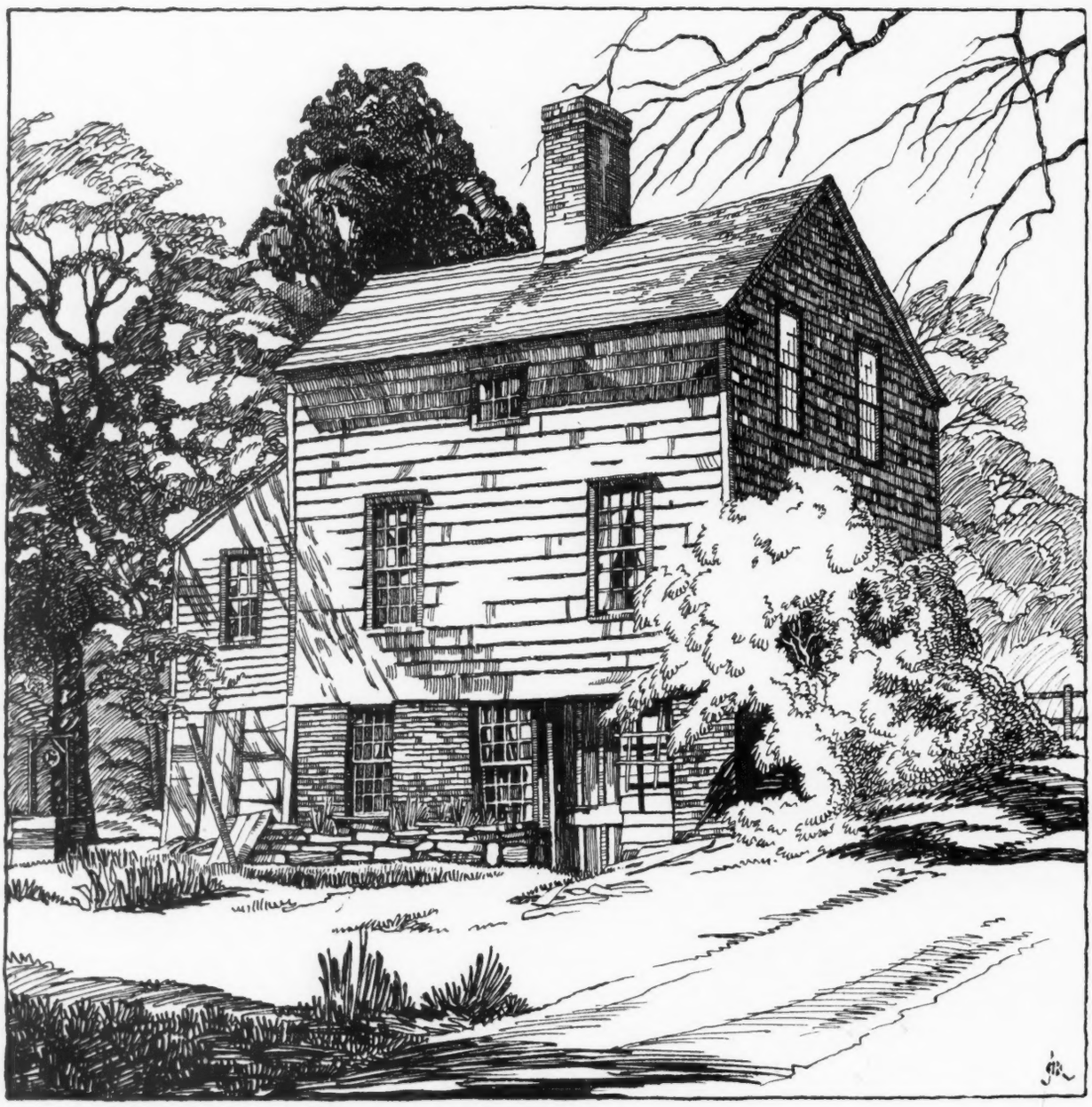
SAMUEL R. T. VERY, ARCHITECT

introduces a note of stiff formality or monotony. Indeed, any such uniformity has always seemed to us inappropriate in these regions, whence whaling and other vessels sailed to every port where they could nose themselves in, bringing back

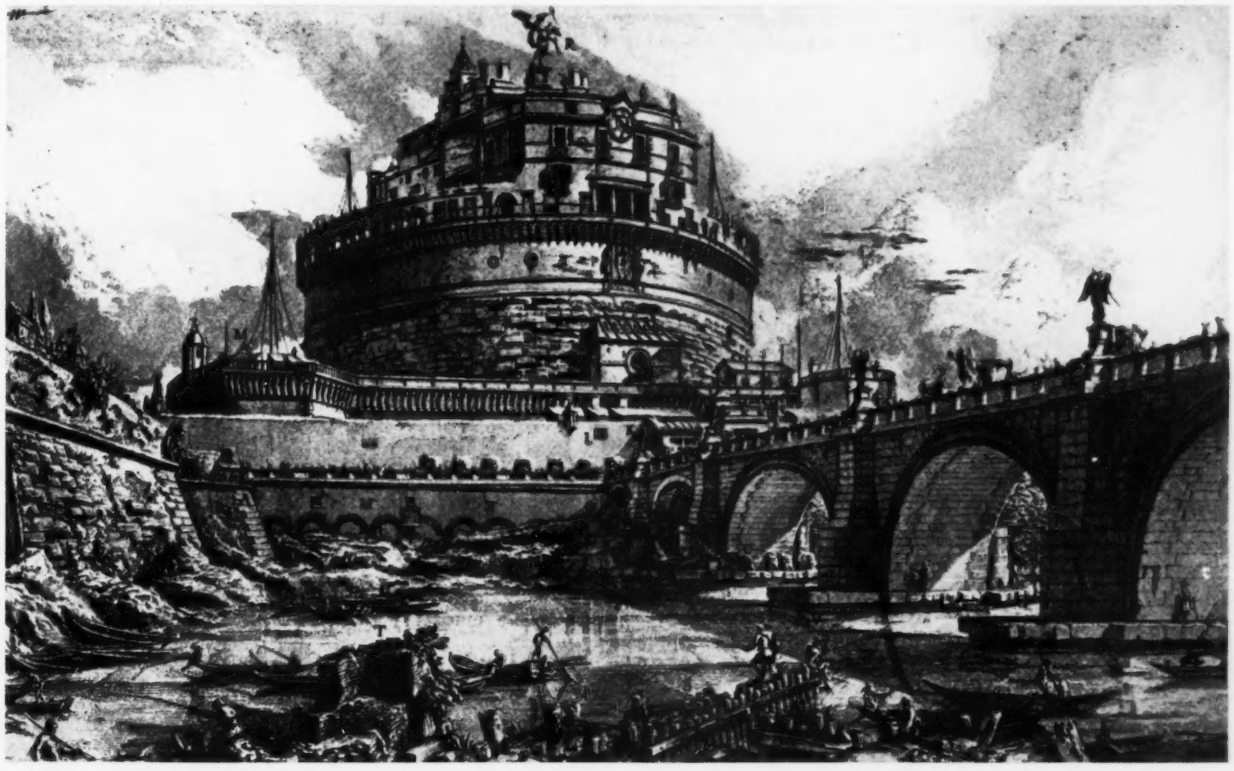
" . . . from the rag-bag of the world;
Home-brought stuffs from far sea-faring,
Faded colors once so glaring,
Shreds from banners long since furled."

Hence, appropriately, the Spice Islands, the countries of East or aboriginal Indians, far Cathay, Muscovy, and the Near East all yielded tribute to the homes of those adventurous sea-faring folk. So we did not hesitate to make our own range of choice quite wide, both as to style and epoch.

To the architect belongs all the credit for no "spoils," for he maintained the character intact of the little "house under the hill" in every detail, even to the preservation and utilization of every existent or possible cupboard, Dutch oven, coign of vantage, or "glory hole." So we like to believe that Andhu'nam, as completed today and ready for occupancy, will be revisited benignly by that friendly old spirit, Ann Dunham, whose memory is associated with the allaying of large appetities and easing of tired bodies, and that there will be no ha'nts from her in any other mood.



"AN OLD HOUSE IN CONNECTICUT"—FROM A PEN-AND-INK DRAWING BY JOHN RICHARD ROWE



BRIDGE AND QUAYS AT THE MAUSOLEUM OF HADRIAN—FROM AN ENGRAVING BY PIRANESI

The Architect and the Grand Plan

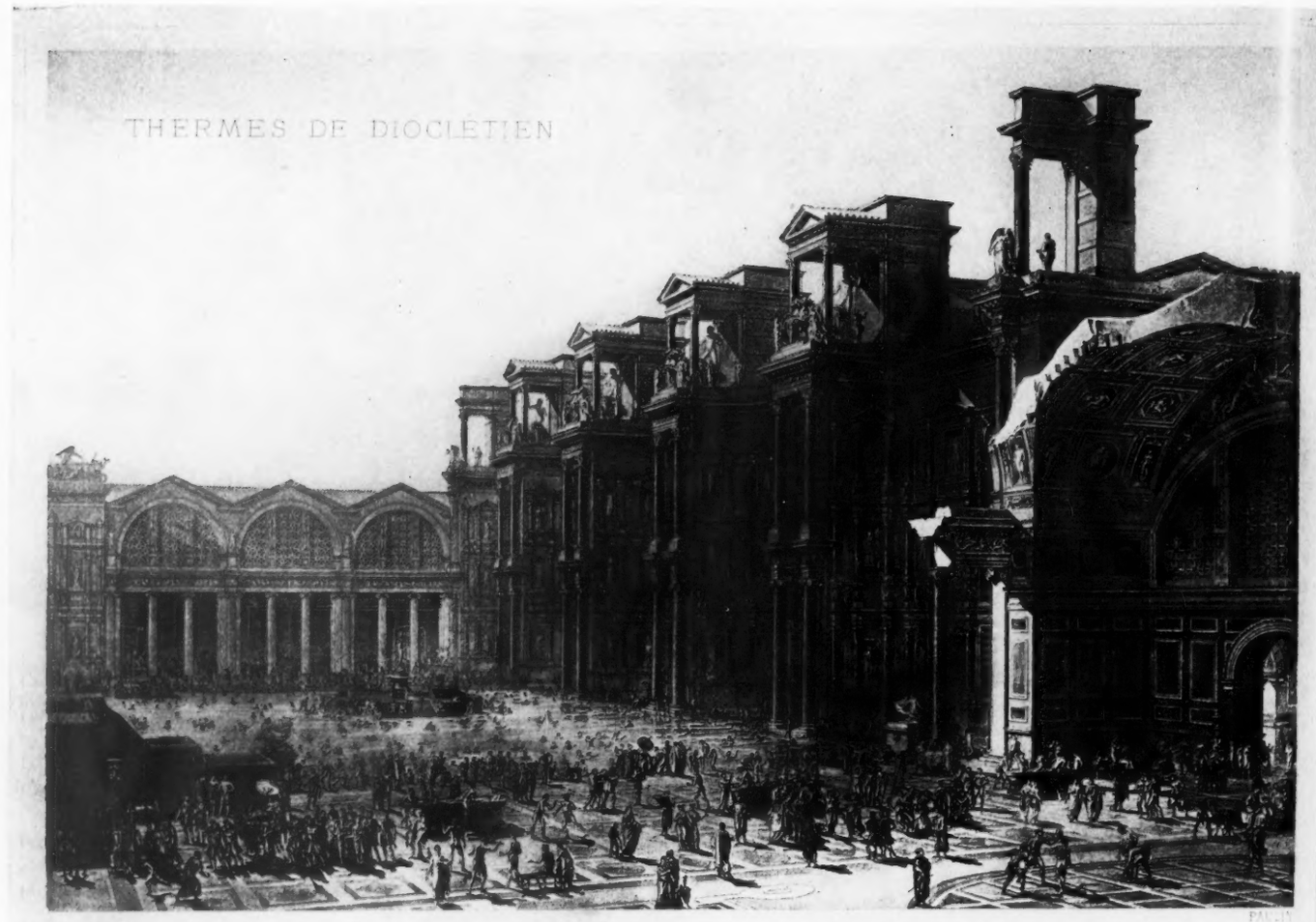
5—Replanning of the First Modern City—Imperial Rome

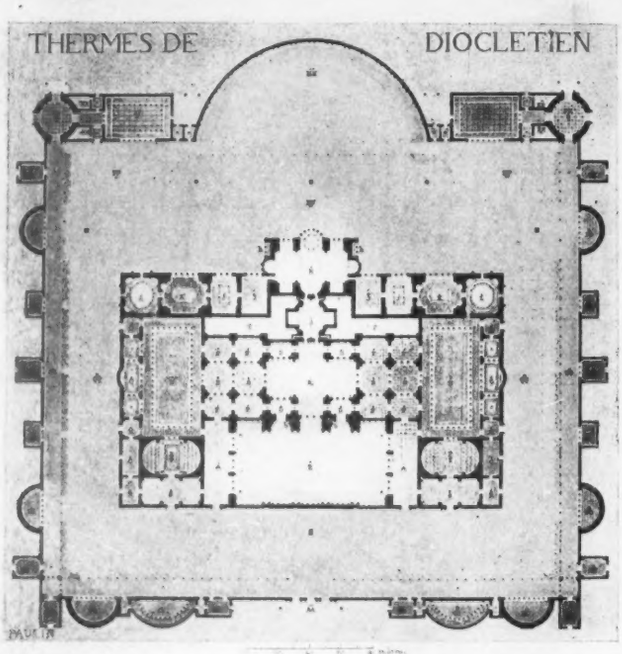
By Francis S. Swales

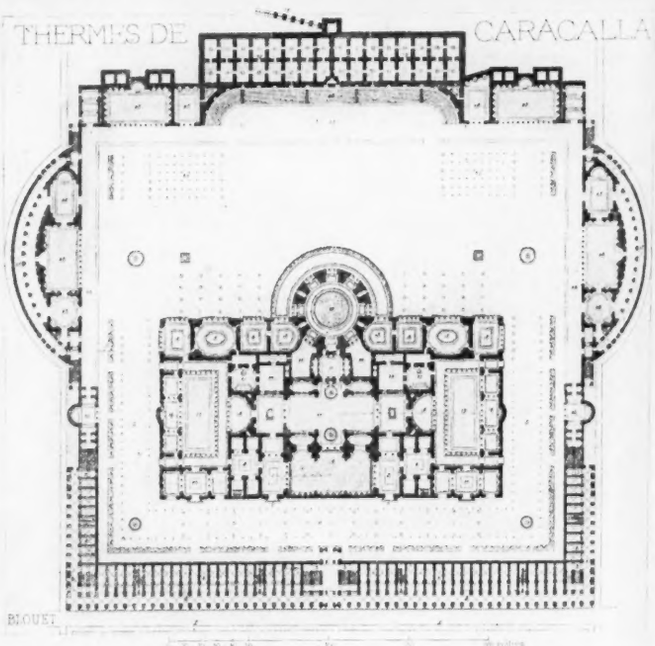
Editor's Note:—*Parts 1, 2, 3, and 4 of this group of articles appeared in the March, May, and November issues of last year, and January of this year. Other parts continuing the discussion will be presented in the near future. The author is well known as an authority on the subject and a reading of the entire series will provide a good working knowledge.*

The conflagration of the year 64, during the reign of Nero, reduced a large part of the city to ashes, including great parts of the Forum. It provided Nero with an opportunity to obtain the site upon which to build his huge "Golden House," or palace and fine gardens. He seems to have been the author—perhaps under the influence of an entourage of friends who were architects or amateurs of architecture—of the accessory of landscape architecture, or formal parks, to break up too much continuity of buildings in the heart of a city. His method of disposing of "Christians" may have inaugurated street lighting at night; it was more practical and probably as spectacular as the precedent of Crassus, who merely crucified six thousand similar bandits and left their carcasses to decorate the Appian Way. Our modern method of burning them to death in a chair accepts this classical tradition of the end justifying the means. He also rebuilt part of the city to a regular plan. Nero issued edicts requiring private owners to reconstruct their buildings with larger courtyards of incombustible materials, in a substantial way, and to widen and straighten streets. Nero built a new group of baths in the Campus Martius and a Hippodrome on the site across the river, now partly occupied by St. Peter's, and erected a colossal statue to himself, which stood between his new palace and the site upon which Vespasian later built his huge amphitheatre which derived its name, Colosseum, from its proximity to Nero's statue. All of Nero's work was demolished by his successors and does not figure in the plan of the city's final development.

Vespasian followed the lines of the plan of the fora of Cæsar and Augustus in erecting the third unit. He rebuilt the temples on the Capitoline and seems to have attempted to solve the bandit and prison problems by putting them upon an economic basis as the original moving picture theatre in which the actors starred but once. The Colosseum located in the low part of the valley of the Forum terminates the southeastern end







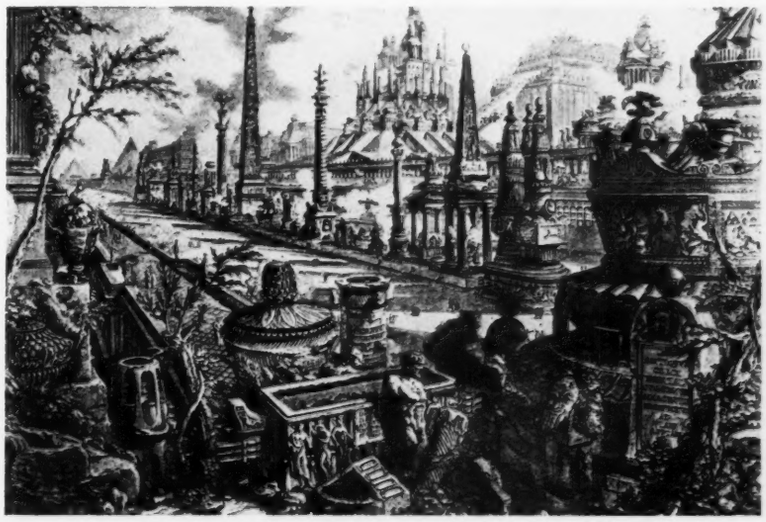
BATHS OF DIOCLETIAN AND BATHS OF CARACALLA AT ROME

FROM RESTORATION DRAWINGS BY E. PAULIN AND A. BLOUET

of the Via Sacra. Its elliptical plan provided open space on its irregular quadrilateral site for its patrons—necessary in connection with its enormous seating capacity—and a point of circulation and distribution of wheel vehicles. Such vehicles, with few exceptions of carriages of specially privileged persons, moved about the street of Rome only at night. This rule disposed of the traffic problem at Rome as regards delivery of goods, which constitutes the principal bane and congestion of traffic in modern cities.

Titus, during his short reign of two years, completed the Colosseum and built another unit of baths. Domitian and Nerva added a forum between those erected by Augustus and Vespasian which connected the Forum Romanum with the eastern part of the city. Its connection with arterial roads indicates a possible special use as a parking space for the carriages (referred to by Pliny) of leading citizens. Trajan presented the city with the masterpiece of Roman city-planning by fitting his Theban-inspired forum (referred to in a previous article) between two hemicycles adjusted to the contours of the Capitoline and Quirinal hills, thus finally opening the Forum Romanum into the Campus Martius as planned by Julius Cæsar more than a century and a half earlier. Trajan also erected on the Esquiline another great civic unit of public baths. Knowledge of all that had gone before in the planning of the Egyptians and Greeks evidently was possessed by the architects at Rome at this period. Hadrian's reign marked another active period of progress with the extension of the plan of the city. His mausoleum (Castle of St. Angelo) and bridge leading to it are still the most impressive feature of the waterfront of the city; and he built at Tivoli the "summer capital"—which generated an idea often mooted in the United States in recent years.

A conflagration in the year 191 wiped out great sections of the city and made necessary much rebuilding under Septimus Severus—whose sister and housekeeper spoke only Jewish. Among the works recorded as restored by him is a plan of the city engraved on marble at the scale of 1:250, which formed part of the wall of a library near the Forum of Vespasian. He built also a great palace on the Palatine overlooking the Circus Maximus to the south. The Baths of Caracalla and Diocletian were the largest of the units, except the Circus Maximus, in the plan of the city. The main portions of these two establishments still existing testify to quality of construction and the great scale employed. The reconstruction of the city to formal lines began about 50 B. C. and ended about 357 A.D. when Constantius added as an ornament to the Circus Maximus the largest obelisk in existence (that of Thotmes III brought from Karnak—the obelisk of red granite which stood on the axis of the Great Temple of Ammon which now stands in front of the Lateran where it was re-erected in 1588). The rebuilding of Rome proceeded piece by piece and to it nearly all of the emperors contributed during a period of about four hundred years.

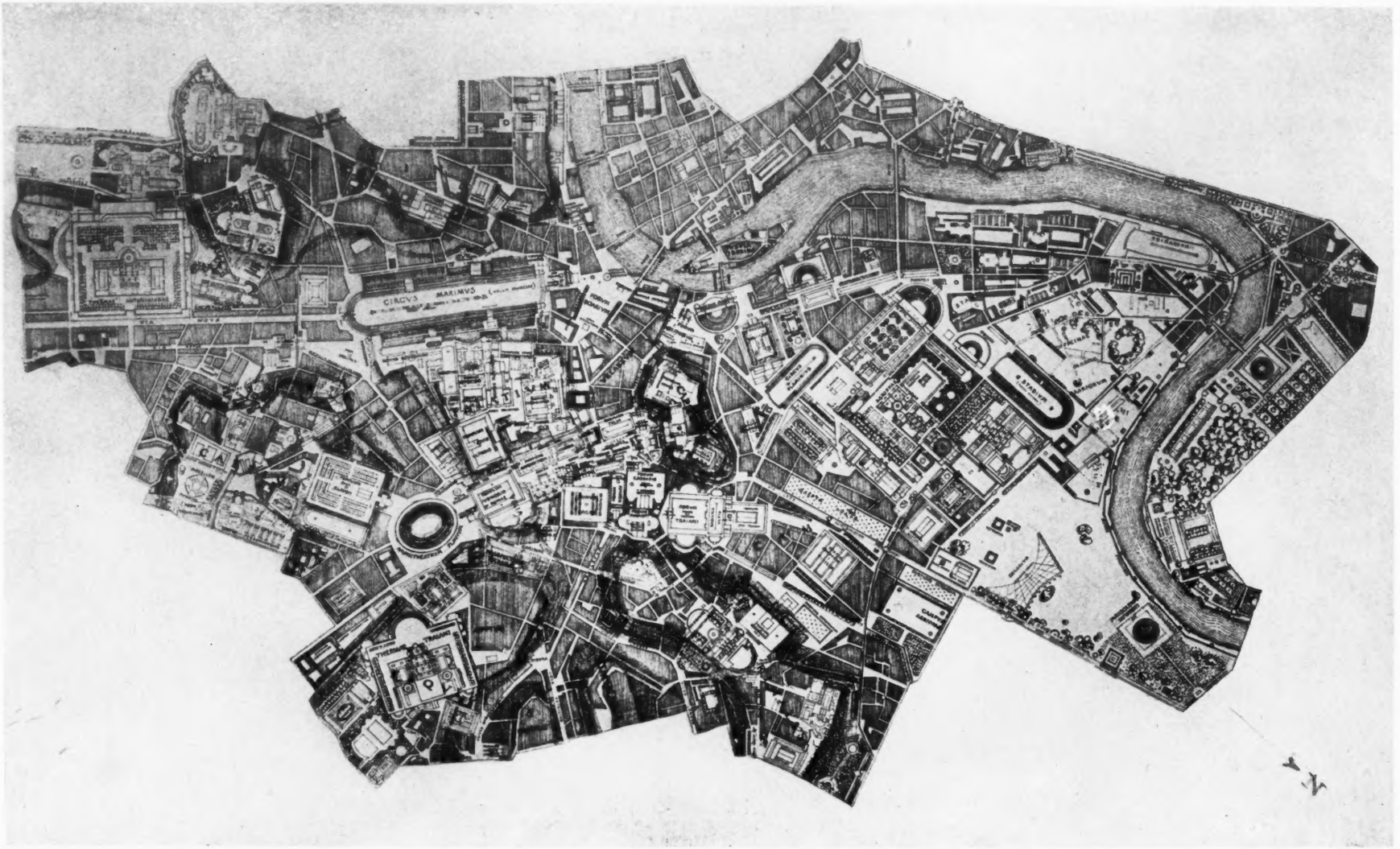


THE CIRCUS MAXIMUS

THE TRAFFIC TERMINAL OF OLD ROME SHOWING THE AXIS OF MONUMENTS

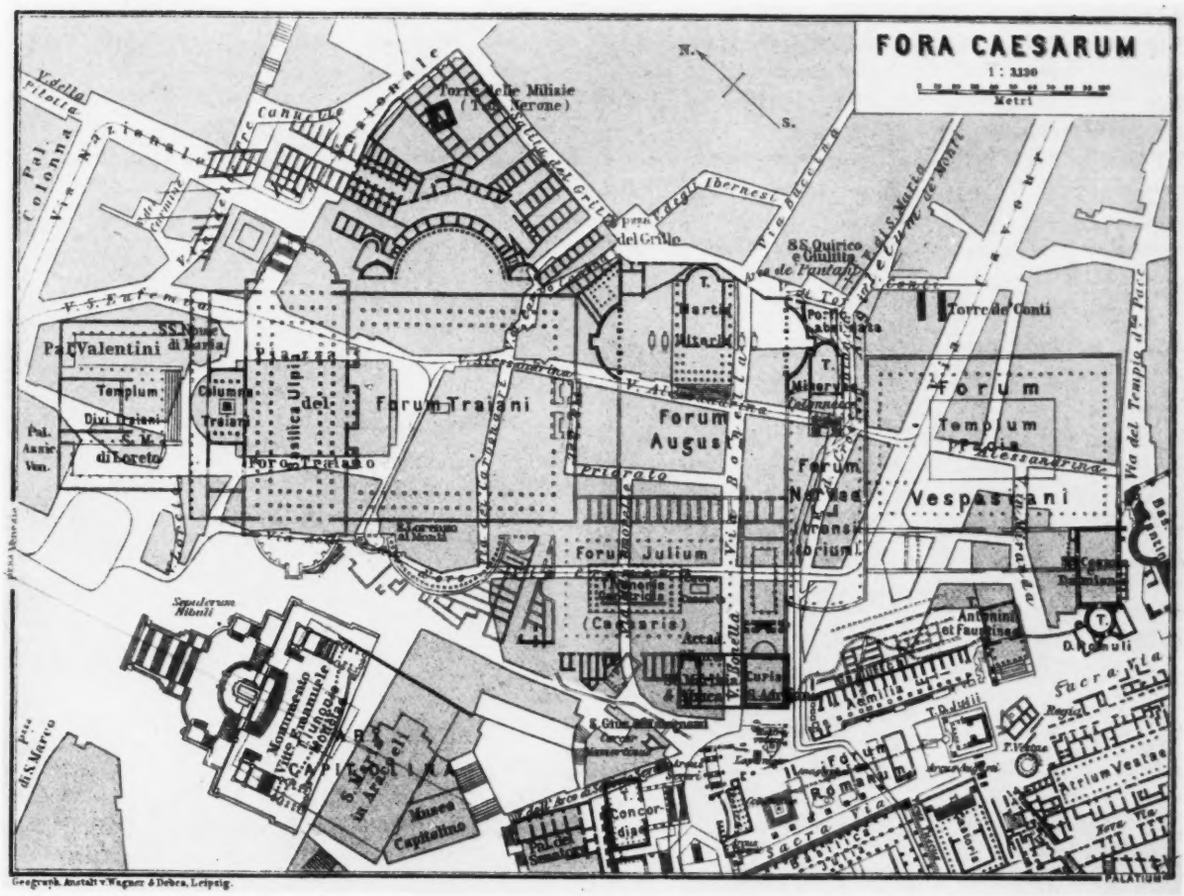
The plan, as it evolved into the central part of a complete city in the time of Constantine, was studied into a restoration by M. Paul Bigot, about twenty years ago, for the first time to a state that is plausible, if not entirely beyond the conjectural. The approximate location, size, and arrangement of nearly all of the important units existing at that period (Fourth Century A.D.) are almost established by the research work of architects of the Renaissance, during which many of the old buildings were destroyed, and by archæologists and architectural students during the past century who have delved into the excavations and literary records and pieced the evidence together. To M. Chedanne and Professor Lanciani, especially, are due credit for great research work in the ruins, excavations, and topography. Bigot's study removes from consideration the wild ideas of the development of the Campus Martius advanced by Piranesi.

The plan on the following page shows nearly all of the central area of Rome which contained the important public monuments constituting the architectural units of the city plan and the method of fitting them together. The principal notable exception is the baths of Diocletian on the Esquiline, which would be in the foreground of the picture of the model. A part played in the plan of modern Rome by the original plan of this last ancient bathing establishment is well known to visitors, because of its proximity to the railway station and the diagram in Baedeker's Guide-book. This shows that the fine modern crescent façade of the buildings, beyond the splendid circular fountain in the centre of the Piazza delle Terme, is raised upon the foundations of the walls of the hemicycle forecourt of the ancient construction, and re-

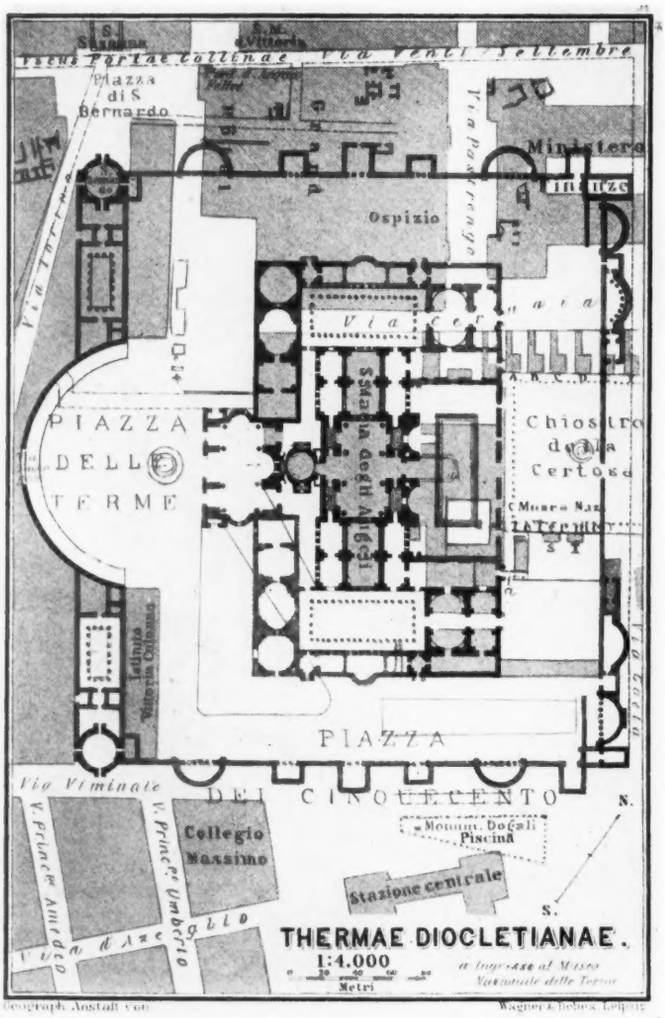


PLAN OF THE CITY OF ANCIENT ROME—FROM A RESTORATION DRAWING BY M. PAUL BIGOT

This restoration was made by M. Bigot about twenty years ago. It shows the central part of a complete city in the time of Constantine.


FORA CAESARUM
1 : 3130
Metri
N.
S.
Torre delle Milizie
(Tor. Nerone)
Via Nazionale
Via Cavour
Via Bonella
Via Alessandrina
Via del Tempio della Pace
Via Sacra
Via Appia
Via Labicana
Via Tuscolana
Via Ostiense
Via Ostiensis
Via Flaminia
Via Lata
Via Quirinalis
Via Salaria
Via Nomentana
Via Tiburtina
Via Prenestina
Via Collatina
Via Latina
Via Ardeatina
Via Aurelia
Via Portuensis
Via Triumphalis
Via Cornelia
Via Aurelia Nova
Via Labicana
Via Praenestina
Via Tiburtina
Via Nomentana
Via Salaria
Via Flaminia
Via Lata
Via Quirinalis
Via Ostiensis
Via Ostiense
Via Tuscolana
Via Appia

and Empire, like Hellenic Greece, pursued a colonizing policy of sending out emigrants of time-expired veterans and their families—totaling about a thousand people to each band—to establish colonial cities throughout the area of her conquests. These gave birth to a complete new small town or the entire reconstruction of an old one. About eighty such colonies were founded by the Roman republic. Imperial Rome followed the colonizing policy of the Republic and provided the fixed plans, designed on the lines of an egg crate (see May, 1931, PENCIL POINTS) which formed Timgad and the centres of modern Florence and Turin. At Rome itself the insulæ of multiple dwellings fitted indifferently into the spaces intervening between the areas of architecture proper and were dealt with like commodities of commerce. Juvenal, a satirist, painted a terrible picture of them as the houses of the people.



From Baedeker's "Central Italy"

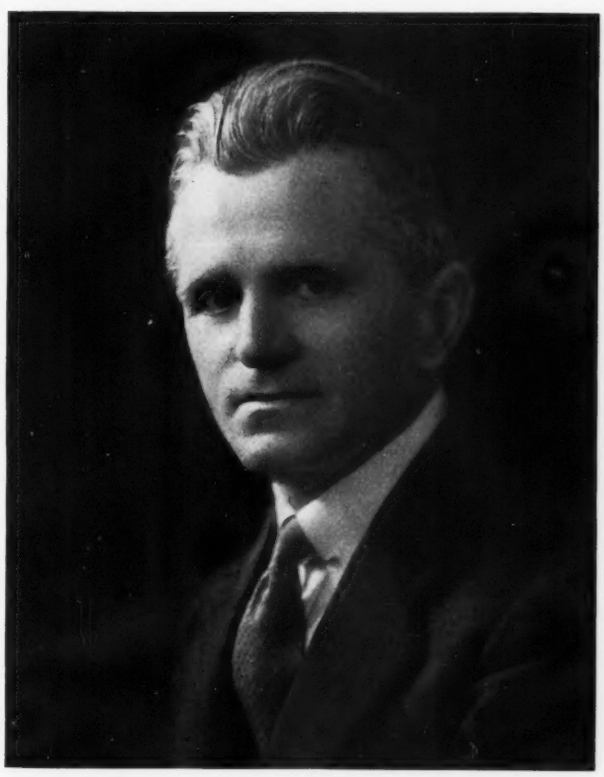
PIAZZA DELLE TERME SHOWING ANCIENT AND MODERN USE OF THE PIAZZA

Some Sketches of Old Rothenburg

A Discussion of the Work of Otto Bierhals, the Artist

By David M. Ach

When we undertake to talk about pictures, we have to consider to whom we are talking and what we are talking about. There is always some risk in presenting an artist's work to the architectural profession, as it is generally conceded that architects have done some very creditable art work themselves. There is hardly an architect who does not paint, etch, or sculpt—and some in his profession are even gifted musicians. For that reason it is logical to assume that they are certain to be extremely critical, while at the same time, sympathetic to artistic work. Being an architect myself, and somewhat of an artist, I feel that I can state my unbiased conclusions in regard to Otto Bierhals' work.



Otto Bierhals

Accusations are frequently made, and very often truthfully, that critics are not always candid—that they have preconceived notions of what will please them and what will not please them—that they judge works of art by their own personal preferences. However, in this case it is not so, as you will see from your own observation, and I am reasonably certain that you will agree with me when I say that this man's work is presented without show or pretense. It is a truism that what we look for in literature, music, or art, is composition, rhythm, harmony, outline, form, and color, presented to us in a language or a medium that we can readily understand and which appeals to our artistic emotions. As time goes on and we become more experienced, we learn to eliminate the stereotyped and learn to appreciate those things which are lasting and good.

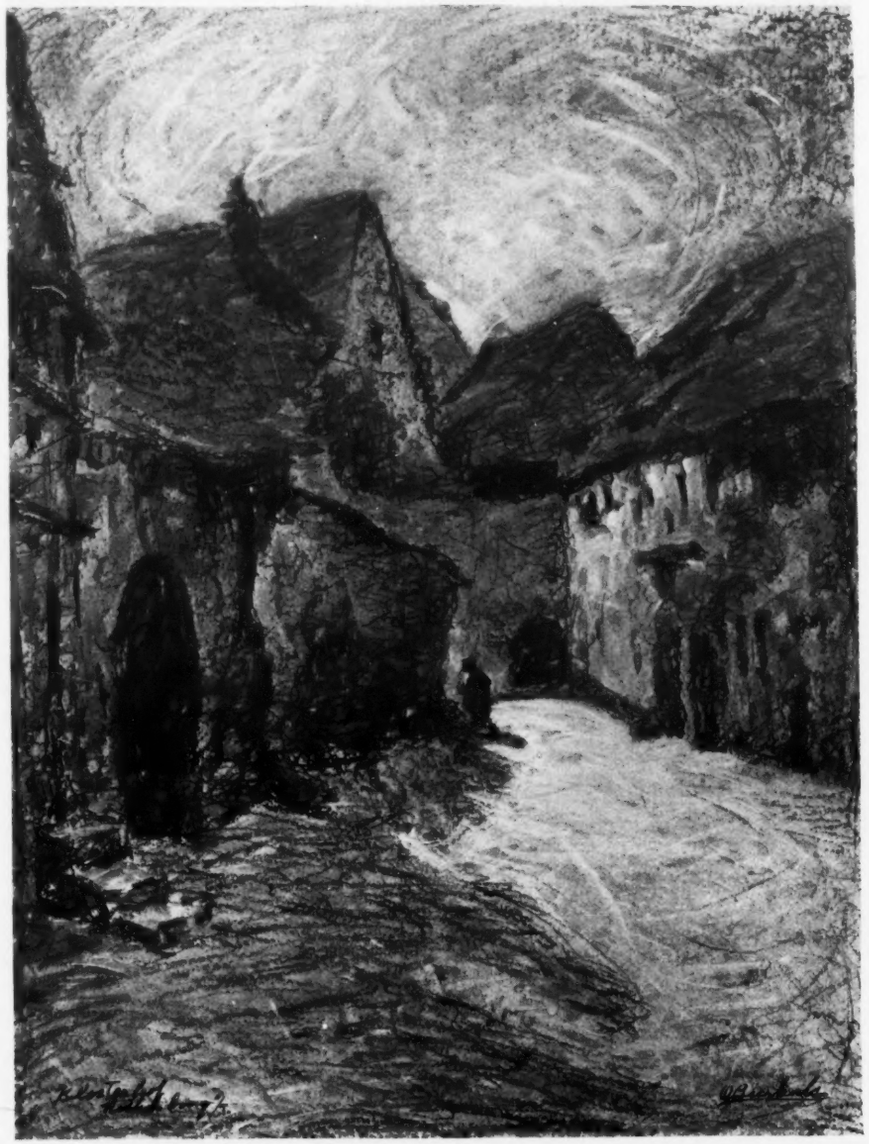
When I was asked to prepare this comment I was extremely pleased, as Otto Bierhals is a very old friend of mine. It has been my privilege to have known him since he was a very young man, and it has been extremely interesting to watch his development and growth. There has been a steady and marvelous development in his work from the very beginning of his career.

Our first meeting was when he, as a young man, began his studies at the Old Sharp Sketch Club, of which I was one of the older members. My, what an industrious youngster he was—full of ideas—fired with ambition and a tremendous worker. At this time he was already showing indications of great ability. He was a very good draftsman. His work was full of clear charming color. At this time, I would say, he was purely a water colorist and his work always had a clarity, brilliance, and sparkle, which gave it exceeding charm. Like all young students, his work might have been called a little tight, but this may have been due to the fact that certain demands were made upon him, for his work was sometimes used for commercial purposes.

As Bierhals progressed his work became looser, and in both his water colors and his oils there was a great freedom—looser handling, more light, and bolder technique. Besides this, there is one thing which is noticeable throughout his whole work, and that is that he has one purpose only—to portray, with all the quality of an artist, the picture he sees before him. At no time does his work become commonplace or labored.

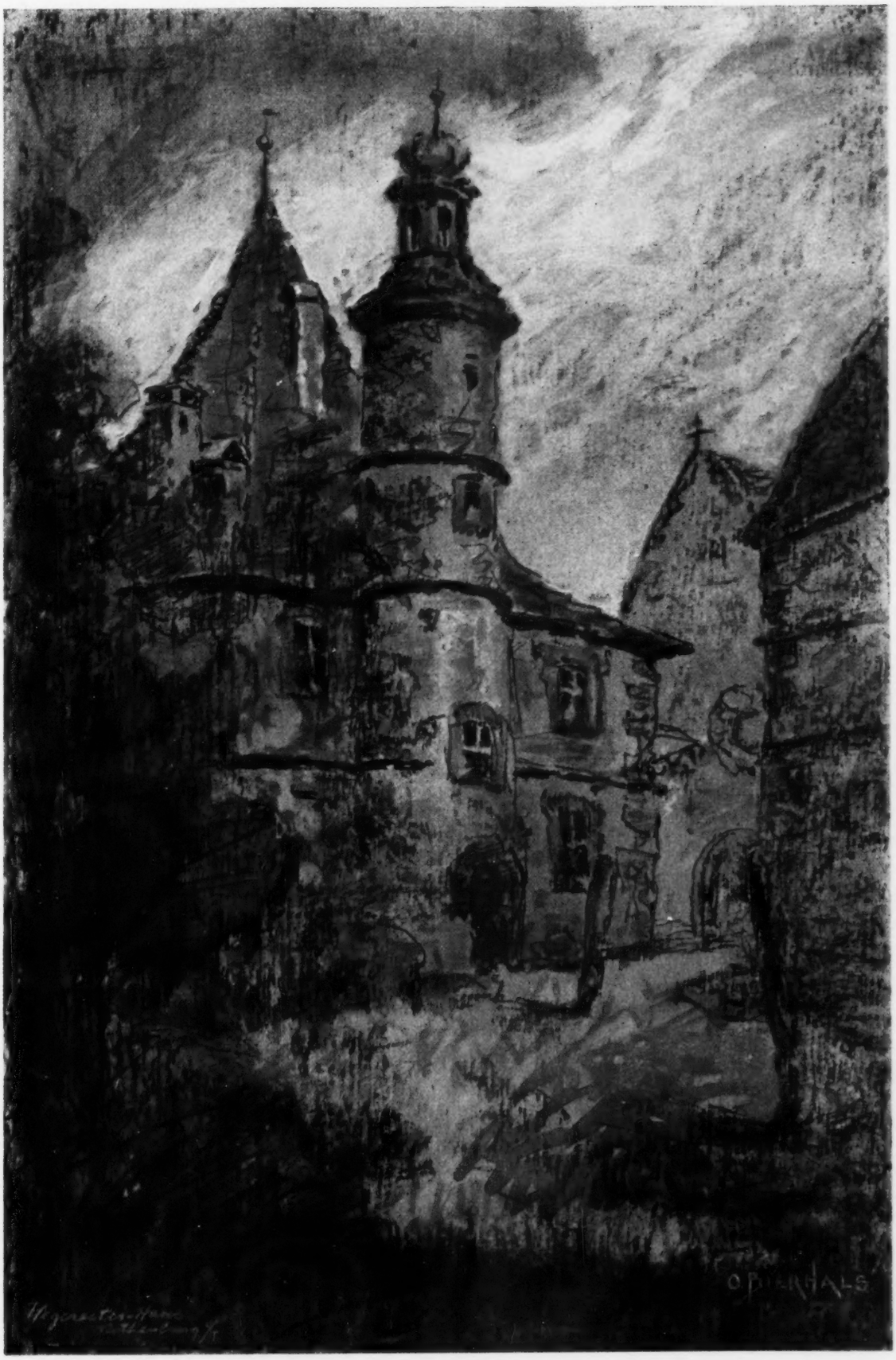
His latest work which is shown by the accompanying plates is unusually free and bold. The medium is somewhat unusual—a combination of charcoal and opaque water color. While we usually associate opaque water color with tight technique, in this case it is free, bold, and as impressionistic as any modernist could hope for.

Like all true artists he is bringing out, in these subjects, the underlying harmony of nature. In doing this, the artist must know how to strip his scene of the unnecessary things that are of no significance in the art of painting. In this way are the precise elements of common objects brought to our notice. After all, is



FROM DRAWINGS IN CHARCOAL AND OPAQUE WATER COLOR BY OTTO BIERHALS

"KLOSTER HOF" AND "KOBOLTZELLER TOR," ROTHENBURG, BAVARIA



"HEGEREITER HAUS," ROTHENBURG, BAVARIA

FROM A DRAWING IN CHARCOAL AND OPAQUE WATER COLOR BY OTTO BIERHALS

PENCIL POINTS
(April, 1932)

FROM DRAWINGS IN CHARCOAL AND OPAQUE WATER COLOR BY OTTO BIERHALS
"KLOSTER HOF" AND "KOBOLTZELLER TOR," ROTHENBURG, BAVARIA

Pencil Points Series of Color Plates

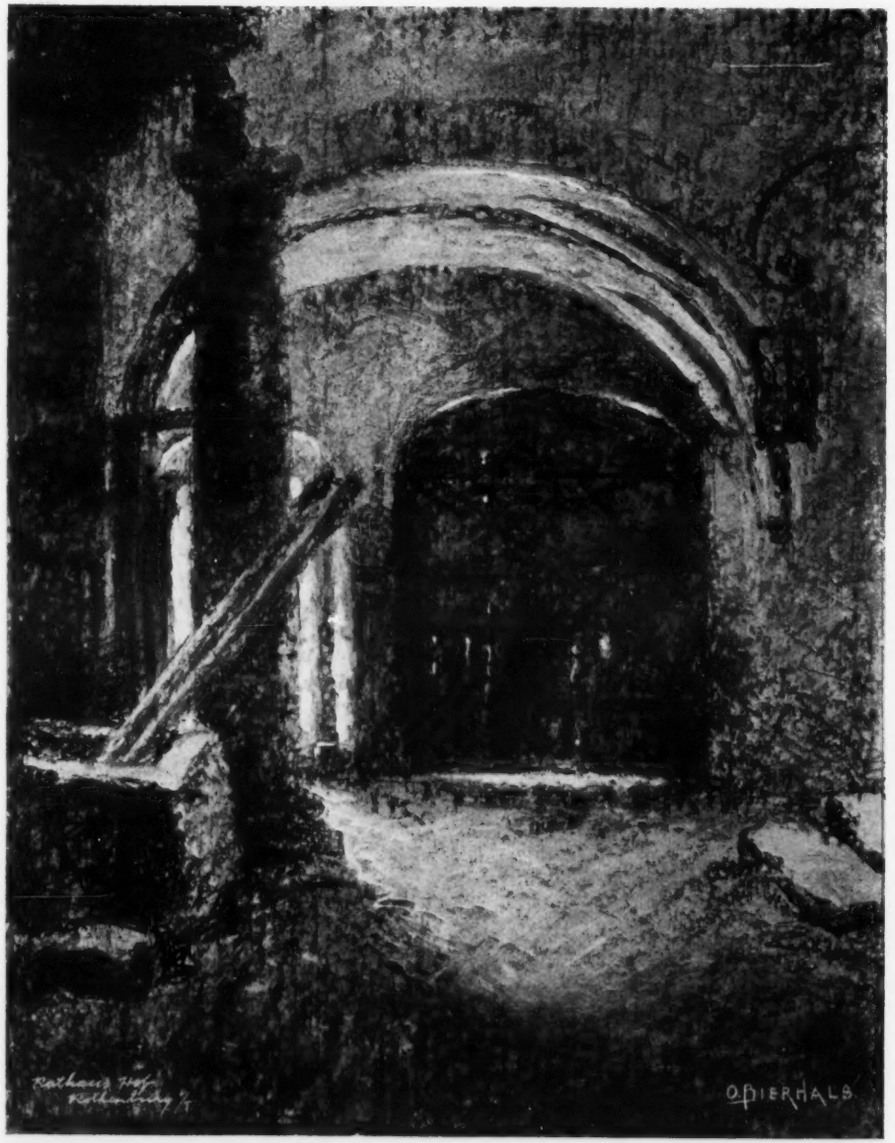
The two drawings by Otto Bierhals, reproduced in color in this issue, were made on gray cardboard. First a charcoal sketch was drawn and fixed, after which opaque water color was applied, producing a vibrating and atmospheric effect. The colors employed were yellow ochre, Venetian red, ultramarine blue, alizarin crimson, emeraude green, vermilion, white, and cadmium light. The original of this drawing measures 12¾″ x 18¾″.

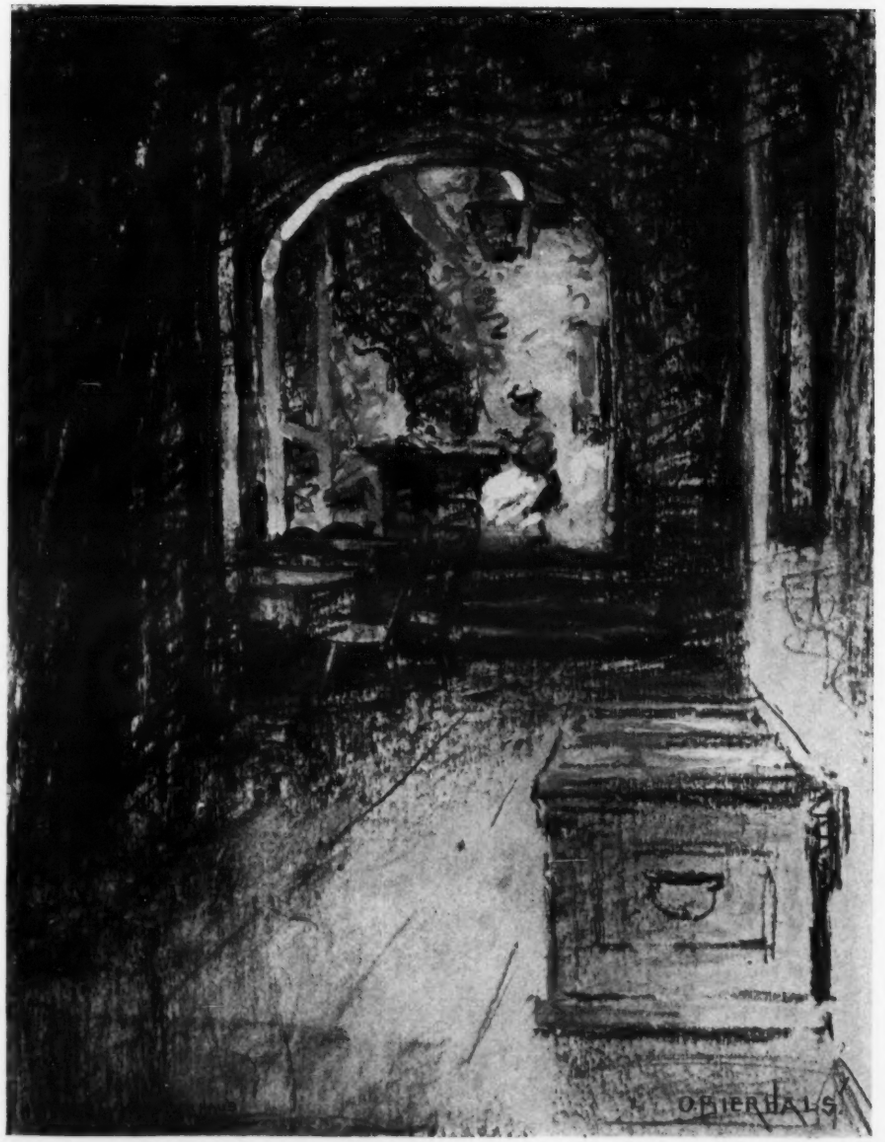
"BURG TOR," ROTHENBURG, BAVARIA

FROM A DRAWING IN CHARCOAL AND OPAQUE WATER COLOR BY OTTO BIERHALS

Pencil Points Series of Color Plates

Mr. Bierhals worked up this drawing, as well as the other reproduced in color in this issue, from a rough color study made on the spot. This is one in a series of thirty drawings of Rothenburg subjects which the artist exhibited at his summer studio in Woodstock, New York, where he conducts classes in outdoor painting. This original drawing measures 18¾" x 12¾".





FROM DRAWINGS IN CHARCOAL AND OPAQUE WATER COLOR BY OTTO BIERHALS

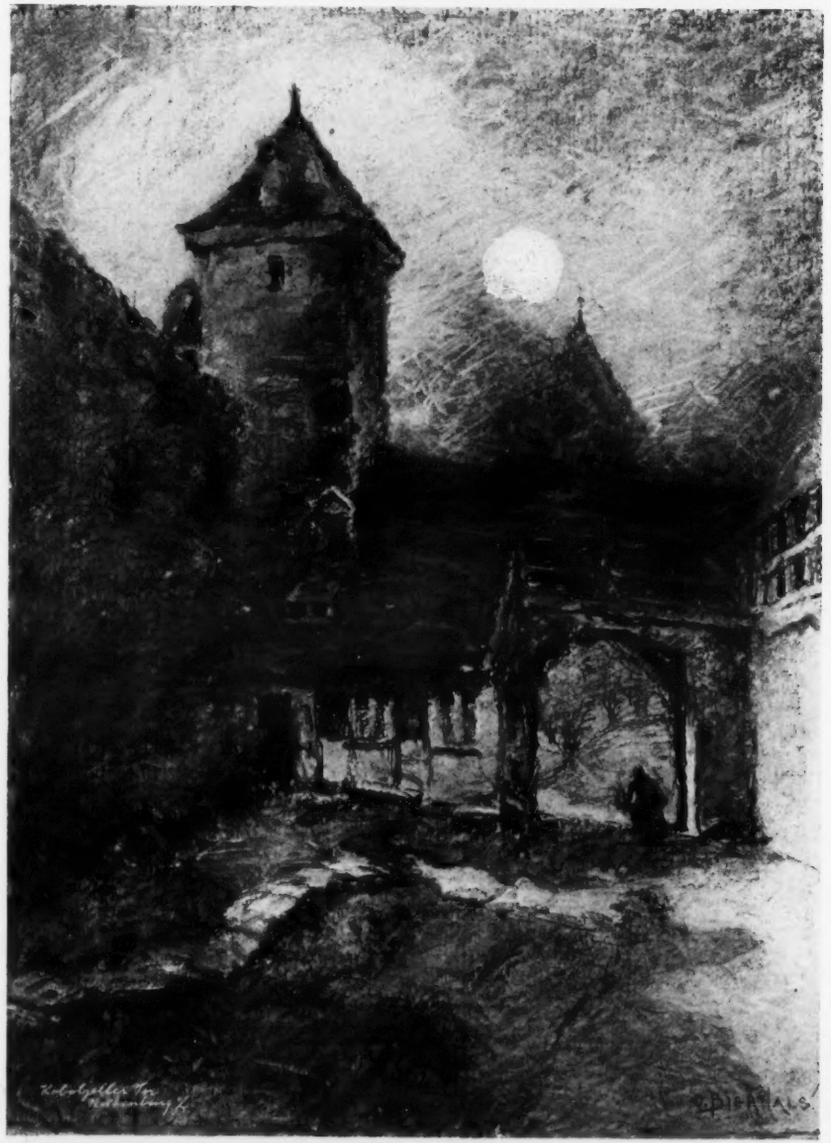
"RATHAUS HOF" AND "HOF IM BAUMEISTER HAUS," ROTHENBURG, BAVARIA

FROM DRAWINGS IN CHARCOAL AND OPAQUE WATER COLOR BY OTTO BIERHALS

"DIE ALTE KÜCHE" AND "HOF IN DER MARIEN APOTHEKE," ROTHENBURG, BAVARIA

"DIE ALTE KÜCHE" AND "HOF IN DER MARIEN APOTHEKE," ROTHENBURG, BAVARIA

SOME SKETCHES OF OLD ROTHENBURG



FROM DRAWINGS IN CHARCOAL AND OPAQUE WATER COLOR BY OTTO BIERHALS

"KLINGEN TOR" AND "KOBOLTZELLER TOR," ROTHENBURG, BAVARIA

not this what art really is? How often a picture is actually submerged beneath a multitude of trivial details!

The fundamental things of art are form and color and when these are uppermost in the painter's thought we have a picture, regardless of all unnecessary details or embellishments. The making of a picture in its true sense is quite an adventure. It is like going on a voyage of discovery and the more the artist discerns and portrays the more enjoyable is the picture to the layman. We are all entertained by a good story well told or a good book entertainingly written, even if every little unnecessary detail is not included. It is the high spots—the low spots—and, like the sustaining theme, the color harmony must be preserved and re-echoed until its tone dies out.

If it were not that I know Bierhals very well, I do not believe I would have been able to extract sufficient information to prepare this article about him. I never saw such a reticent chap—it was like pulling teeth to get him to tell me about himself. I know that any number of times, when I brought up the subject of himself, he started to tell me something else. In fact, when I would remind him of some incident that I remembered about him, he would laugh it off. Most of us enjoy hearing or telling anecdotes about ourselves, but all Bierhals wants to do is work.

Now, let us say a word about the artist, himself. He was American born and started his career as a student at Cooper Union, in New York. Here he studied for a short time, then went to the National Academy, and later on to the Pennsylvania Academy. After that he went to Munich to study and then to Paris. While in Munich he began to exhibit and his work was highly praised by the art critics in the Munich newspapers. Before returning to America Bierhals opened a studio in Paris, where he continued his studies.

After returning to America he settled down to his more serious work. His paintings have been exhibited in private galleries, at the National Academy, the American Water Color Society, the Montclair Museum, and numerous other places. While Bierhals was in Europe he made extensive trips into Germany, Italy, Austria, Holland, Belgium, and France on sketching trips.

Bierhals now has a studio in New York and a studio at Woodstock, New York, where he also has a gallery in which his work is on exhibition during the Summer months. He also maintains a painting class at Woodstock.

Down at the studio there are all kinds of sketches, paintings, and drawings—pictures of trees, rivers, lakes, rocks, houses, interiors, old stables, blacksmith shops, indoors, outdoors, city, country. I would say that if any man did not want to paint one thing more than another, here he is. I asked him one day, "Which type of subject do you prefer best?" He answered, "I don't believe in specialists." I tried to believe that myself. I ventured nevertheless—"Whether we admit it or not, one cannot help doing one thing better than another."

Long before Bierhals gets one thing finished, he has made plans for something he is going to do next. I never saw so many ideas in a man at one time. Because he is a thoughtful and studious man, his work expresses it. Besides, he is never laborious, troubled or pathetic in his work—he is free and spontaneous. Throughout his work there is a fine feeling of nature's activity emphasized by his loose technique, his clear coloring and brilliant execution.

A short time back I was having a friendly discussion with our artist friend. We were busily engaged on our subject—in fact, with so much animation that I was totally oblivious of anything else—when suddenly my friend came to a halt and, holding me by the coat sleeve, shouted, "See, there it is!" To this I replied, "There is what?" He exclaimed, "The picture!" And then he proceeded rapidly to explain a subject that had arrested his attention. By way of explanation, he pointed out to me what he liked in that subject. It was two things—an effect of color and another of light. Later on, when I saw the study, that is exactly the way the picture was portrayed—all other details had been eliminated. And still it was a very fine picture, and it was undoubtedly one of the subjects in mind. "Now bear in mind," our friend went on to explain, "every object I see or paint, I only see as a means to produce—or rather to paint—light."

Rothenburg, Germany, in the province of Bavaria, the scene of many of his sketches, is in itself full of charm—rich in mediæval legend, history, politics, and religion—and is to a large extent unaltered. It presents a charm almost unequaled and is the Mecca of many artists and quite a few architects, who have painted and sung the praises of its beauty. There is a poetic charm about the old town, and it is impossible at times to conceive that this old place was once as new as our latest developments—but time mellows things.

Ever since I visited this charming spot, I have had a strong desire to return. However, time paints a picture in our consciousness where all details are eliminated—where there are no sharp contrasts, no harsh noises, no glaring light, no heat, no cold, no toil, no hustle, no bustle—only the charm of the picture in mind. This, it seems to me, is the very thing which our friend, Bierhals, has done for us. Like a true artist, he has painted the impression. What does it matter how the shadows are cast, or the precise form of the tree, or what is the subtle color in the shadow or reflected light? In place of all these academic details, we have the picture. And in regard to the other details—after all, one can purchase a photograph, if that was what was wanted. But no, what we are seeking is the impression which remains with us after the original is no longer before our eyes.

Although only a few artists have achieved world-wide reputations and it is true that many artists are little known in their own country, still the fact remains that there are many good artists right here in our midst whom we are all pleased to know. I have found it a pleasant task to introduce Bierhals' very fine work, and have you make the acquaintance of this gifted artist.

An Architect's Notes on Pen Drawing, 6

By Sydney E. Castle, F. R. I. B. A.

What happier fairy story ever stepped into real life than Evelyn's wondrous entry. Can Cinderella beat it — can even Aladdin?

"*This day, I first acquainted His Majesty with that incomparable young man Gibbons, whom I had lately met with in an obscure place by mere accident . . . I found him shut in; but looking in at the window, I perceived him carving . . . I asked him if I might enter; he opened the door civilly to me, and I saw him about such a work as for the curiosity of handling, drawing and studious exactness, I never had before seen in my travels. I questioned him why he worked in such an obscure and lonesome place; he told me it was that he might apply himself to his profession without interruption, and wondered not a little how I found him out. Of this young artist . . . I acquainted the King . . . The King said he would himself go to see him . . .*"

So dawned Grinling Gibbons. And who should better be his fairy godmother than that kindly, sweet-minded patron of the arts and author of a treatise on forest trees—*Sylva*—John Evelyn?

A fairy story indeed! For Gibbons enticed fairies to wood—gave the lie to that expression "wooden" as denoting the dull and stolid.

Again we sheathe our pen for a while, this time to become Carroll's heroine. True nature suddenly brims over.

We may find an austere architectural mood far too lordly to be delayed by exquisite finery that puts a twist in a cherry stem or lazily curls a rose petal; we may rise above a crush of loosely assembled floral paraphernalia which dares to bear puffed and voluble Queen Anne mouldings company; we may scorn the apparently trivial as any part of dignified language: but the miracle of Grinling Gibbons smiles confidently, and we shrink from critic into prig.

Try and draw him—try out his acquaintance in that way—grapple with his happy confusions in walnut, pine, cedar, and the friendly limewood—find the sheer joy of him in a petal which might conceivably hoodwink a bee, or in a dainty primrose spray, a tassel, or a draped fold—tackle his eagle, fierce and alert with breathing life. And your pen or pencil—be it deft or daft—will have explored a full harvest of rich fancy.

Fancy—yes. Yet Gibbons always faithfully drew from nature. Though he is a superb juggler with a chisel, down to the tiniest sprig of foliage or wheat-sheaf, he is always an equally superb portrayer of life in full vigor. Our pen finds something more than usual in his swags and garlands. They are not merely bloated conglomerations of fruit and flowers which invite no more than passive interest. They speak. They tell the draftsman his pen must be alive—that Dame Nature wants no human remodeling to be entirely beautiful and wholly stimulating. More, they are fine practice.

Personally, I have drawn Gibbons until my wrist ached and my tired and confused eyes have filled with a merry rainbow of colors. But I have always found in the work of this peerless genius and his compeers the very quintessence of the minute spirit of pen drawing. Hence, a delay thus long with him.

As we enter more deeply into serious classic, our line must be firmer and more certain of stride. We can be free-and-easy in our suggestions of age in museum fragments from the Gothic or pseudo-classic periods: but the strictly legitimate must enter into how we would tell of the prim and precise period that followed. A broken fragment of tracery passes: but a broken acanthus or cherub wing becomes an offence at once. And this must creep into the drawing.

Let me briefly instance the doorhead from Clifford's Inn, reproduced among my sketches. The ornament is lavish, but strictly kept in hand: one misreading and it becomes mere dross. The pediment is wild, but controlled: one false step and it becomes an absurdity. It doesn't end with a true set-up in pencil. The pen could easily make a fool of good promise. And that is the whole circumspect spirit of portraying classic design. It must be always balanced, strictly logical, and the pen not for a second asleep.

* * * * *

Our pen isn't exactly ill or tired. It wants change. We pass through a door in our museum wanderings, and widen our eyes. Of course—furniture! Surely there should be immense fun here. There is—and difficulty. Chairs are easier to sit on than draw.

But we don't hurry ourselves. A name quickly echoes; and we begin our book porings again. Ecstasy! Chippendale!

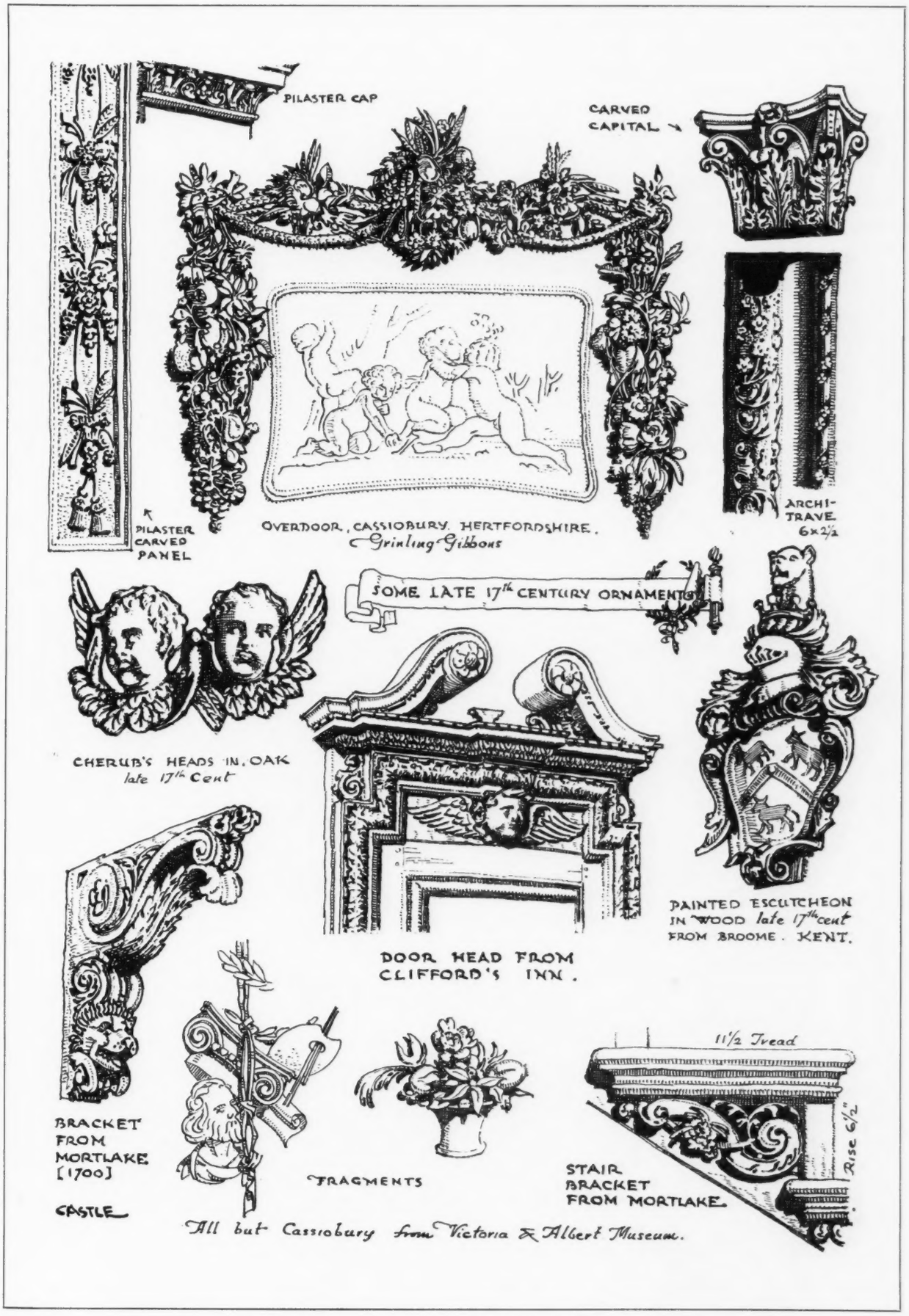
"Thomas Chippendale (1714-79), Master cabinet-maker of St. Martin's Lane, London." Splendid! We seem to have heard of him.

We find him son of a Worcester woodcarver, thus a dutiful trailer in father's footsteps. "Ah," we think, "not of the bright and enterprising order." But we are miles wide of the mark. As a spark may shoot from a small fire and catch the house alight, so shot the younger Chippendale.

He was, indeed, conspicuously bright and enterprising. We love him better than his chairs at once. He has a delicious personality. Having labored out a picture-book of designs under the title of *The Gentleman and Cabinetmaker's Directory*, which begins soberly enough with the five Orders of Europe and ends after a journey through many doubtful Chinese thorough-

FROM PEN-AND-INK DRAWINGS BY SYDNEY E. CASTLE

Size of original sheet, 8½" x 11½"



SOME LATE SEVENTEENTH CENTURY ORNAMENT—DRAWN BY SYDNEY E. CASTLE

Size of original sheet, 8¼" x 11½"

fares, he follows this title by saying, "as being calculated to assist one" (*gentlemen* presumed) "in the choice and the other" (*cabinetmaker* presumed) "in the execution." But listen to his scrumptious, sumptuous, bumptious mincemeat later on, when he loftily sighs over the "diligence" of his rivals in preparing "specious" drawings impossible of execution. "I will not scruple to attribute this to Malice, Ignorance, or Inability," he says generously—and this, if you please, from one who refers sadly to "the puff of the playbill." Can you wonder why his workshop attracted Goldsmith and Garrick and Hogarth? Shakespeare or Dickens would have swept it out for him.

Well, well; Chippendale was master of his world as well as his art. I refer to his ginger-bread rhetoric rather as I am sometimes tempted to refer to his ginger-bread designs. An itch may not merit the scratch it provokes. Dare I say in such notes as these that he learned to draw too well—that a too-ready facility leads away from deeper sympathies? Yet I would ask the draftsman to spend a short while with the crinkled ribbons and rococo persuasions of his middle and perhaps best period. They will repay—perhaps bring a laugh or two, perhaps instruct. In matters of design, the moral force of exactly what *not* to do is both necessary and inestimable.

In like manner the penman may profitably extend his inquiries into the creative genius of Messrs. Adam, Mr. Heppelwhite, and the more reserved but acid-tongued Baptist preacher who gave Chippendale as "wholly antiquated" and the said Heppelwhite as having "caught the decline"—the ill-fortuned Mr. Sheraton. These fellows could never forget they were draftsmen; but this apart, and from close acquaintance with their furniture alone, I venture to think that much tone and polish waits to creep out of their woods into a nib likewise inspired.

* * * * *

These loose notes are as roughly woven as a sack. All too raggedly they have approached and reached a period when the seeds of ancient art sprang to flower as never before or since. What stirs our thoughts—leads them through a thousand marvellous memories, from the enchanted apse at Wells, where man and his stone seem so exquisitely sure of God, to the enchanted gardens at Versailles, where man and his stone seem so splendidly sure of man?

Why, somewhere in the midst of noise yet very quiet, and something in the midst of wonders yet very humble; a museum and—a pen.

* * * * *

I pass to a few notes on line and technique.

"EVELYN'S VISIT TO GRINLING GIBBONS," BY EDGAR BUNDY

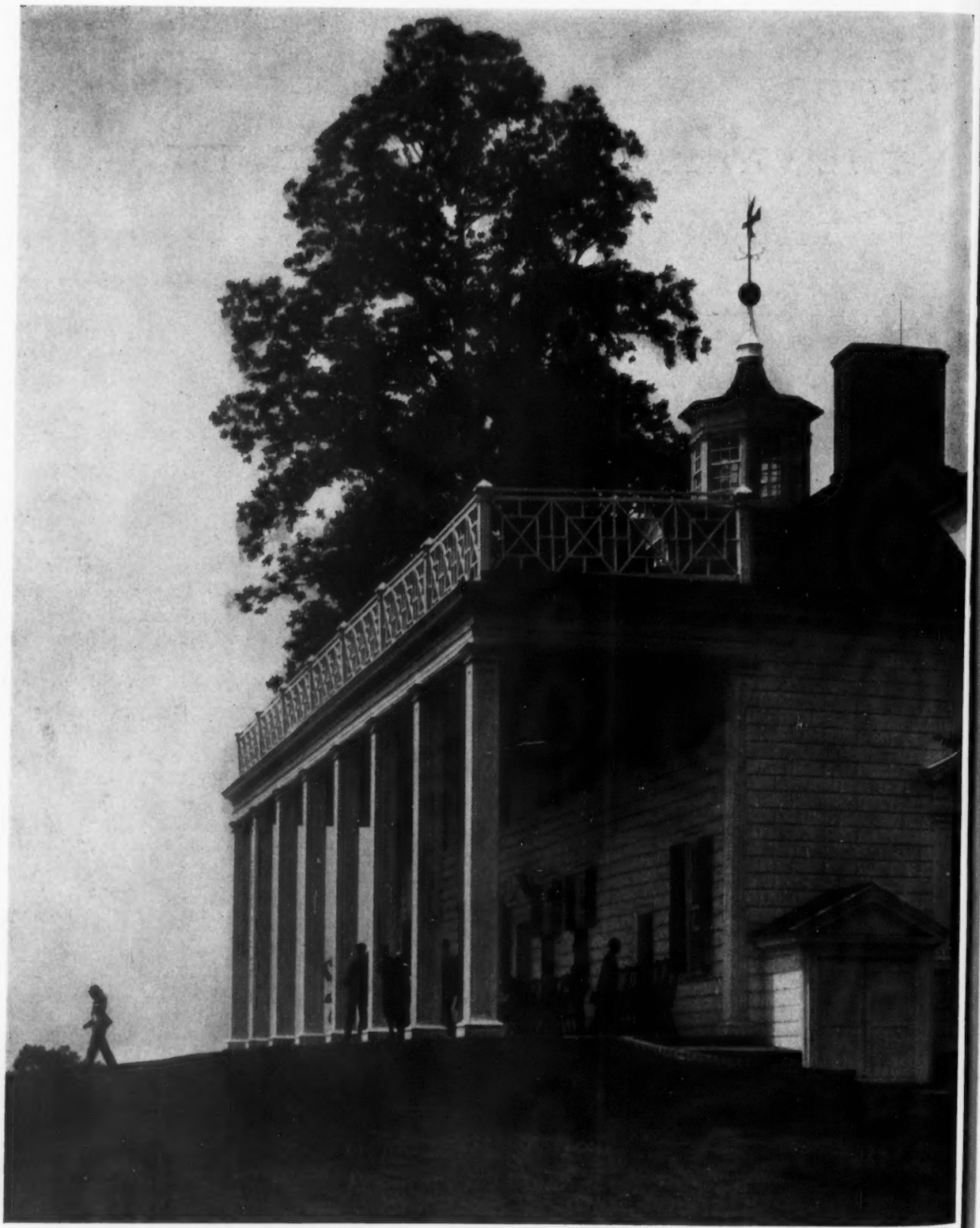
ROOFS
THE VARIETIES COMMONLY USED IN THE ARCHITECTURE OF THE AMERICAN COLONIES AND THE EARLY REPUBLIC

BY AYMAR EMBURY, II

THE MONOGRAPH SERIES
NUMBER 1, VOLUME XVIII
EDITED BY RUSSELL F. WHITEHEAD
ILLUSTRATIONS BY KENNETH CLARK

INCLUDED SIX TIMES A YEAR IN PENCIL POINTS

FOUR NINETEEN FOURTH AVENUE, NEW YORK



MOUNT VERNON MANSION

The hip roof is especially appropriate to a house of this size.

[166]

ROOFS!

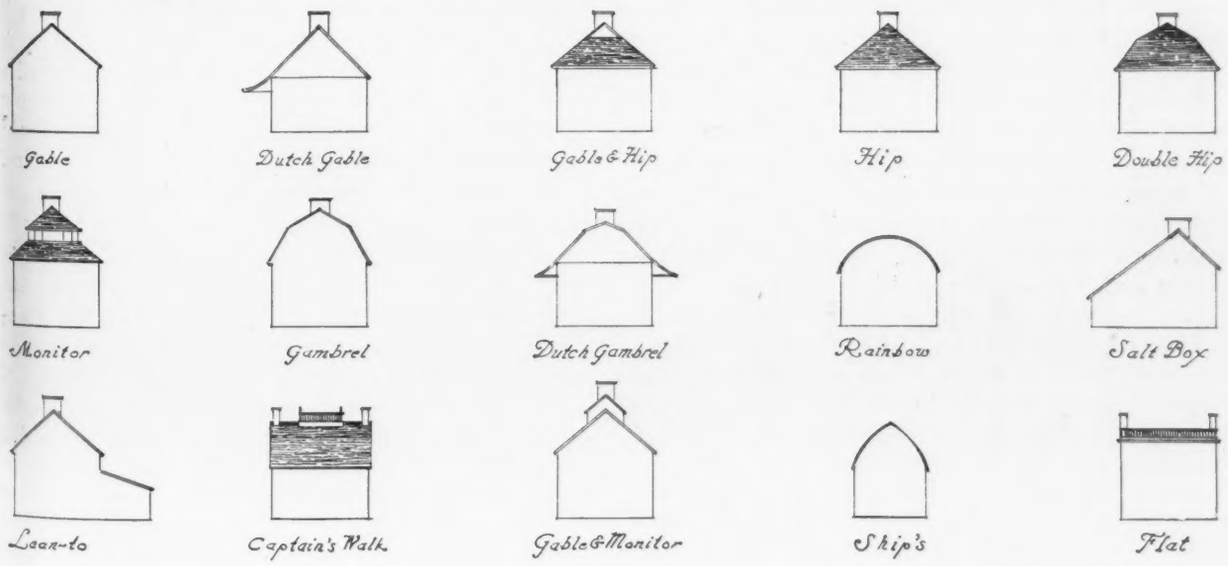
THE roofs are so important a feature of Colonial houses that the various types are often distinguished by names describing their roof shapes, but nobody ever has much to say about them, and few modern houses of Colonial precedent employ anything but the straight gable, or the gambrel roof. Our ancestors were more fluent designers than are we; problems of grade and symmetry which to us are insurmountable seemingly presented no problems to them, and where we content ourselves with the simplest of roof forms they used a multitude of types, sometimes for definite reasons—more often, perhaps, just because they liked them.

It is worth while to examine the sketches below just to see how great was the number of their varieties. Amusing names, some of them, calling up the circumstances under which they were built; the common household objects which inspired the forms, or the laws (either enacted or economic) which dictated the methods of roofing adopted by the farmers and sailors who formed so great a proportion of our early house-wrights.

There is a word which is not used, but should not be forgotten; we still have ship-wrights and wheel-wrights by name, but instead of house-wrights we have carpenters and cabinetmakers; even "joiners" has come to apply to a collector of societies, rather than a branch of house carpentry; the legal profession holds its old terms and lawyers are still "Attorneys and Counsellors at Law" while the "Carpenter and Joiner" of the eighteen-sixties is now only the man behind the sign "Jobbing Done."

We will some day, it may be supposed, give up all our pitched roofs, be they steep or flat or gambrel, and roof our houses with flat slabs of waterproof concrete, or some new processed metal which will not shrink or split as it adapts itself to the hot sun of our long summers or the biting cold of our February nights; but when this occurs, and a pitched roof becomes to our descendants as fantastic as battlements on a stucco cottage, not only will we have lost one of our traditional habits of life, but our northern landscape will have lost the most picturesque accent (next to the church spires) which it possesses.

The house with the flat roof is not necessarily ugly or even unpicturesque; there are plenty of houses in Tunis and Spain and Guatemala to prove that the flat-roofed house may have a charm and beauty all its own; but beneath our northern skies, within our landscape, we must have roofs that show. Take, for example, the little picture at the head of the next page, showing the Quarters and Shops of Mount Vernon, the small clean white houses with their simple roofs marching along against the foliage of the great trees



OUTBUILDINGS OF MOUNT VERNON MANSION

Simple gable roofs are perfectly suited to these small structures.

full of little holes for the sky to peer through. Not only in this picture, but in reality, they are of breath-taking beauty, not because of any wealth of carving or delicacy of design, but because the simple masses of these early buildings attained once and for all a perfect attunement to our American scene. No one can do a better Parthenon; it is the perfect solution of a simple architectural problem in the Grecian setting, and there is nothing more perfect than perfection. So with our early American work, by some happy accident, or by the expression of obscure instinct, our forefathers achieved in these small white Colonial houses nestling in the shelter of great trees, an absolute rightness which cannot be improved.

Yet, just as in Greece there are other buildings than the Parthenon which are in their ways just as beautiful—the Ionic Column is unlike but parallel to the Doric—so in our Colonial houses there were many roof forms, each of which in its proper setting satisfies our æsthetic requirements—and the Colonial designers seem to have felt about them much as we do. On the flat bare plains of Long Island and the wind-swept open seaside dunes, they rarely erected the prim, demurely stately, two-story house of the villages. We find on Long Island the "salt-box" and the "lean-to," in Jersey and along the Down East coast the "gambrel" or "rainbow," types rarely seen in villages, except for the modification of the gambrel used by the Dutch around New York. The hip roof was the hardest to frame and only shows to advantage on buildings of considerable size. Perhaps for these reasons we find it used only on those houses where dignity, or at least the pretense of it, was desired. The straight gable roof is apt to be over-dominant on the big house, and very likely it was this that caused the main building of Mount Vernon to be built with a hip roof, while the smaller outbuildings have, for the most part, gable ends.

Neither the material of the body of the house nor the part of the country in which it was built appears to have had much influence on the choice of roof design; we find wood, brick, and stone houses with hip roofs and gable roofs; we find hip roofs, gable roofs, and gambrel roofs in New England, around New York, and in the South; apparently the builders in all the Colonies knew what was being done in roofs, even if they didn't know how they were built; and there is occasional internal evidence that the builders started a roof of some peculiar form without knowing just how it was to be completed, and finished it by the light of pure reason, rather than by the lamp of experience.

There was, however, a strong local flavor in the design of roofs, just as there was in the choice of scale of ornament; the gambrel of New England was composed of different pitches from that of Maryland, the Pennsylvania gable roof (there much the most popular type) had different relations of height and breadth from those in Massachusetts and Virginia, although, curiously enough, the Pennsylvanians arrived at gable ends of almost exactly the shape common on the eastern end of Long Island; the New England roofs were less steep and the Southern ones steeper. That variance was most likely temperamental, since the greatest difficulty in the way of making a roof tight

was snow, and snow is supposed to be more common —one might almost say more prevalent—in New England than in Carolina.

Construction also influenced roof shape, although construction was often more influenced by tradition and desire than by economic factors. In New Jersey for example, the Dutch settlers used much stone; and although stone has been discovered in New England, stone houses have not ("What, never?" "Well, hardly ever!") and although lime was scarce and dear in New Jersey, the Dutchman built of stone just the same; for mortar he used mud. Mud is not hydraulic; so they protected these mud-built houses by wide overhanging roofs, and to get the overhang they swept the eaves out in great curves, producing roof lines of real grace and charm, and almost impossible to ventilate, so that the second stories of these Dutch houses were too hot to sleep in. Papa and Mamma slept on the ground floor, while the children stayed awake on the second.

NORTON HOUSE, GUILFORD, CONNECTICUT

Built circa *1690.*

One style of roof only was peculiar to a single section—the monitor roof to New England. Beginning perhaps as a double-hip roof—a sort of hipped gambrel—it was found easier to make the junction between the two pitches tight

SPENCER-PIERCE HOUSE, NEWBURY, MASSACHUSETTS, BUILT 1650

The straight gable roof on an unusual house suggestive of an earlier English prototype.

if a vertical board were introduced between them: such a board can be seen on the roof of the Prince House or in a gable-on-hip roof below it. Then perhaps some bright young man bethought himself that if this were raised a foot or two, there would be space for air and light; and behold! the monitor roof. Sometimes this object was accomplished by a superimposed gable, or by running the ridge of a hipped roof out beyond the structural hip and putting in a window, giving the gable-on-hip roof; sometimes it was flattened and a captain's walk built; and sometimes a general amalgamation of monitor, cupola, and captain's walk resulted in a sort of enclosed bridge deck as in the house at Lyme, New Hampshire, a very handsome

THE MORRIS-PURDEE HOUSE, MORRIS COVE, NEW HAVEN, CONNECTICUT

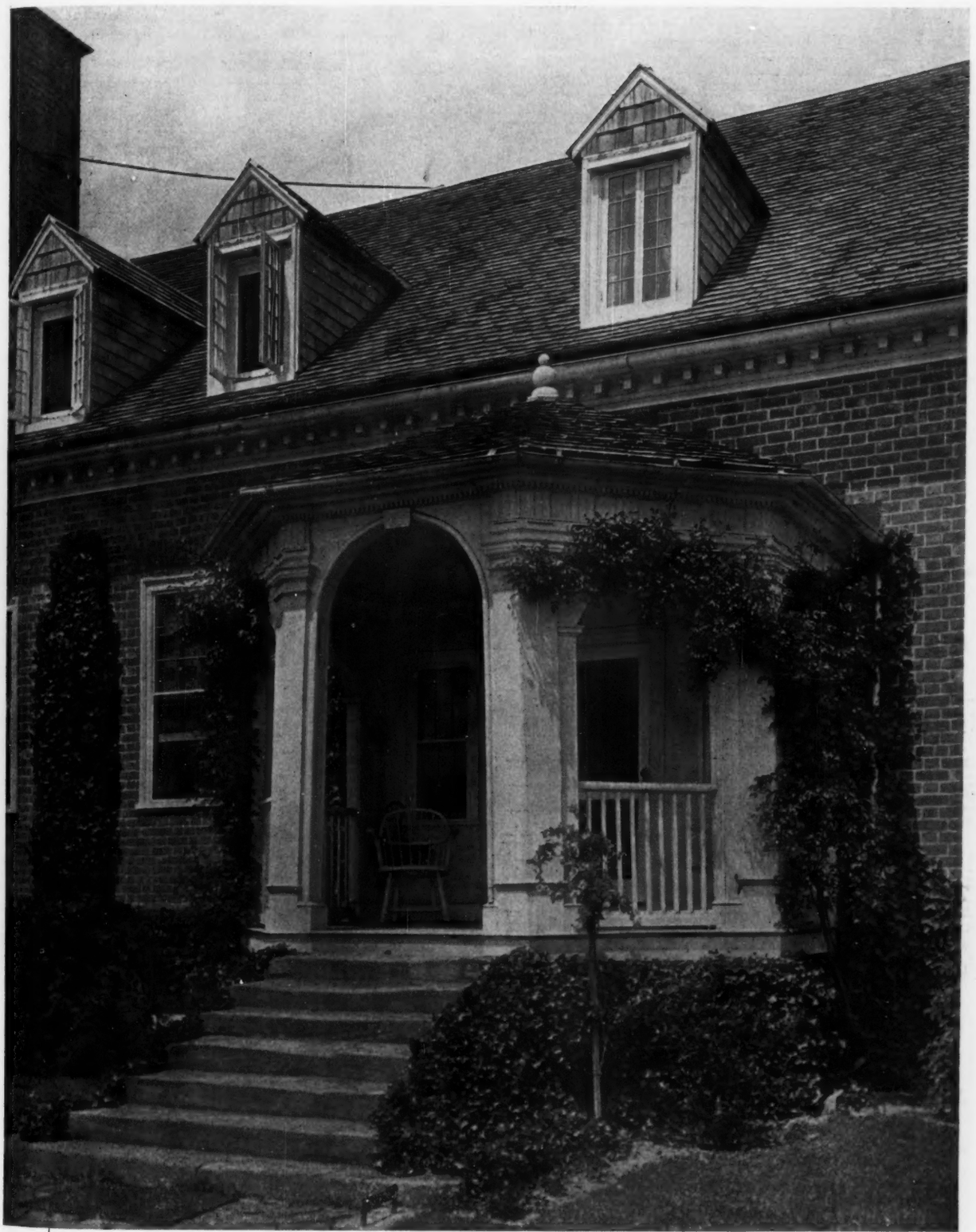
In 1670, architects did not feel it necessary to receive minor roofs directly on major ones.

development, beyond which nothing seemed possible.

Nor have we gone further than they; perhaps, on the contrary, we have retrogressed, if by retrogression we mean a failure to exploit the available possibilities. As was said above we commonly use three forms of roof only, the gable, gambrel, and hip; the more complicated forms involving curves, such as the ship, rainbow, and Dutch, rarely appear, if we except the state-designed barns and silos built by our progressive farmers. One would have expected the opposite, since our much greater variety of materials makes very simple the problems that must have sorely puzzled our ancestors. The average Colonial house was roofed with shingles; a few in Pennsylvania and the Vermont-New York line with slate; a very few with metal, lead, or at the end of the period, tin-plated iron. Lead, for many years the only material available for flashing, was beaten out by hand with small sheets and was enormously expensive, so that flashing was very sparingly used and in many houses was absent altogether. Our modern builders would certainly be puzzled if asked to make a roof tight without it, and most carpenters would rebel if asked to shingle a roof with a pitch of 15°, or a rainbow roof, and make it watertight. One trick of the older builders we are beginning to use again, that of canting the ridge lines at the chimneys, was originally a trick to shed water from the chimneys, but is now done to soften roof lines.

Much of our modern "Colonial" work is hard, wiry, correct, and dull; greater variety in roof lines is essential to improvement in this respect.

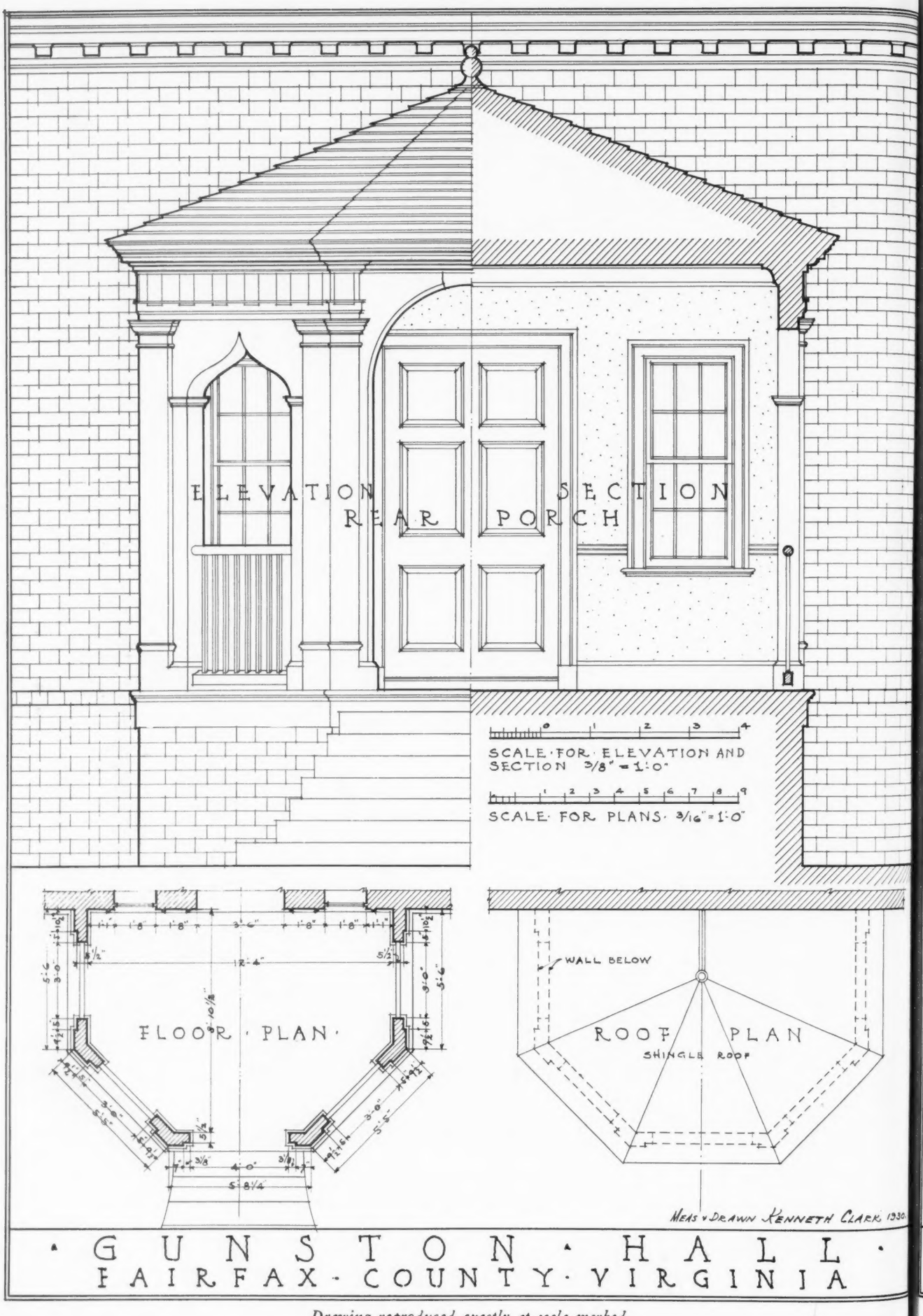
AYMAR EMBURY, II.



REAR PORCH, GUNSTON HALL, FAIRFAX COUNTY, VIRGINIA, BUILT 1758

An example of an octagonal hip roof against a wall. A detail drawing on the following page shows it in plan.

[171]



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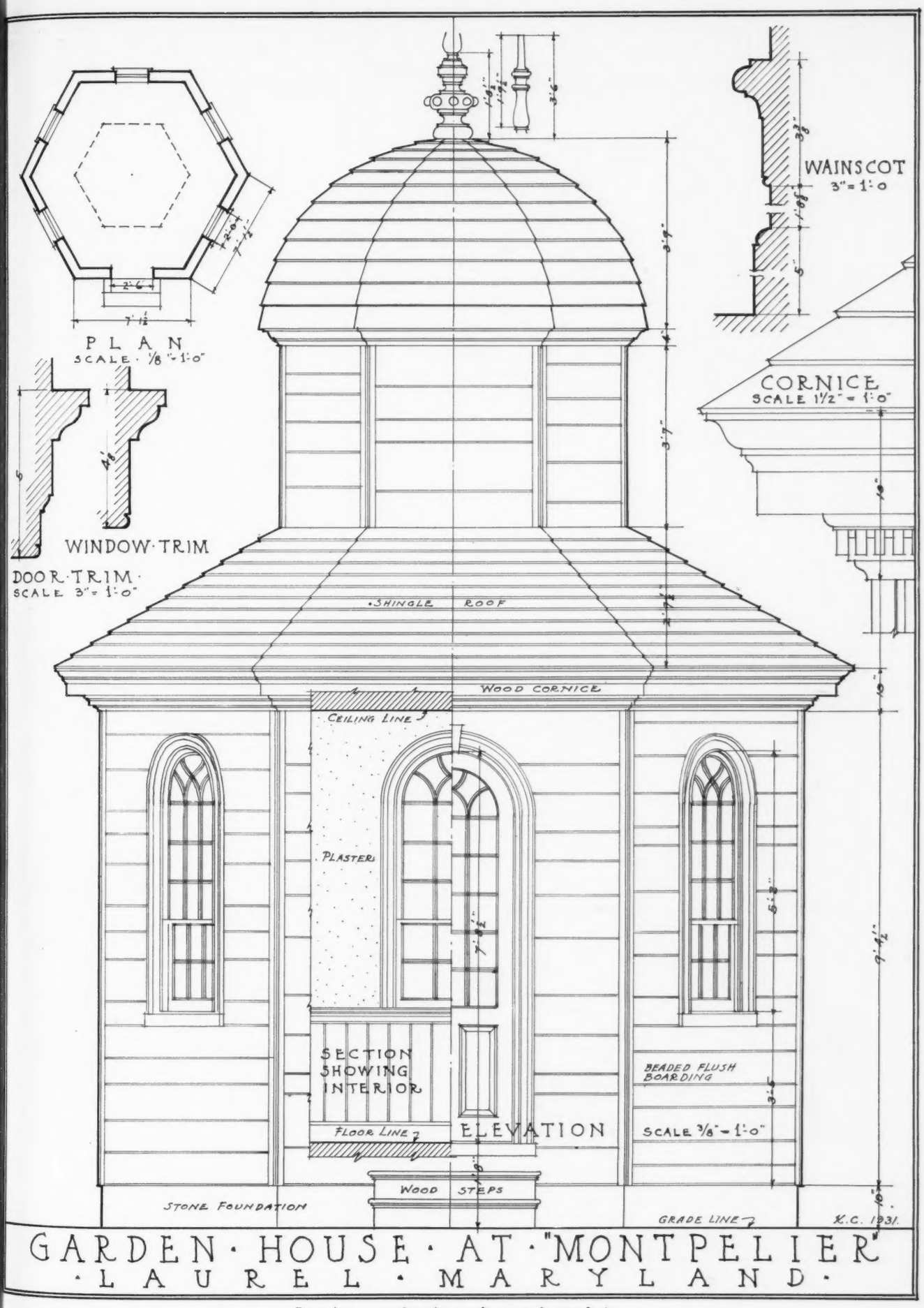

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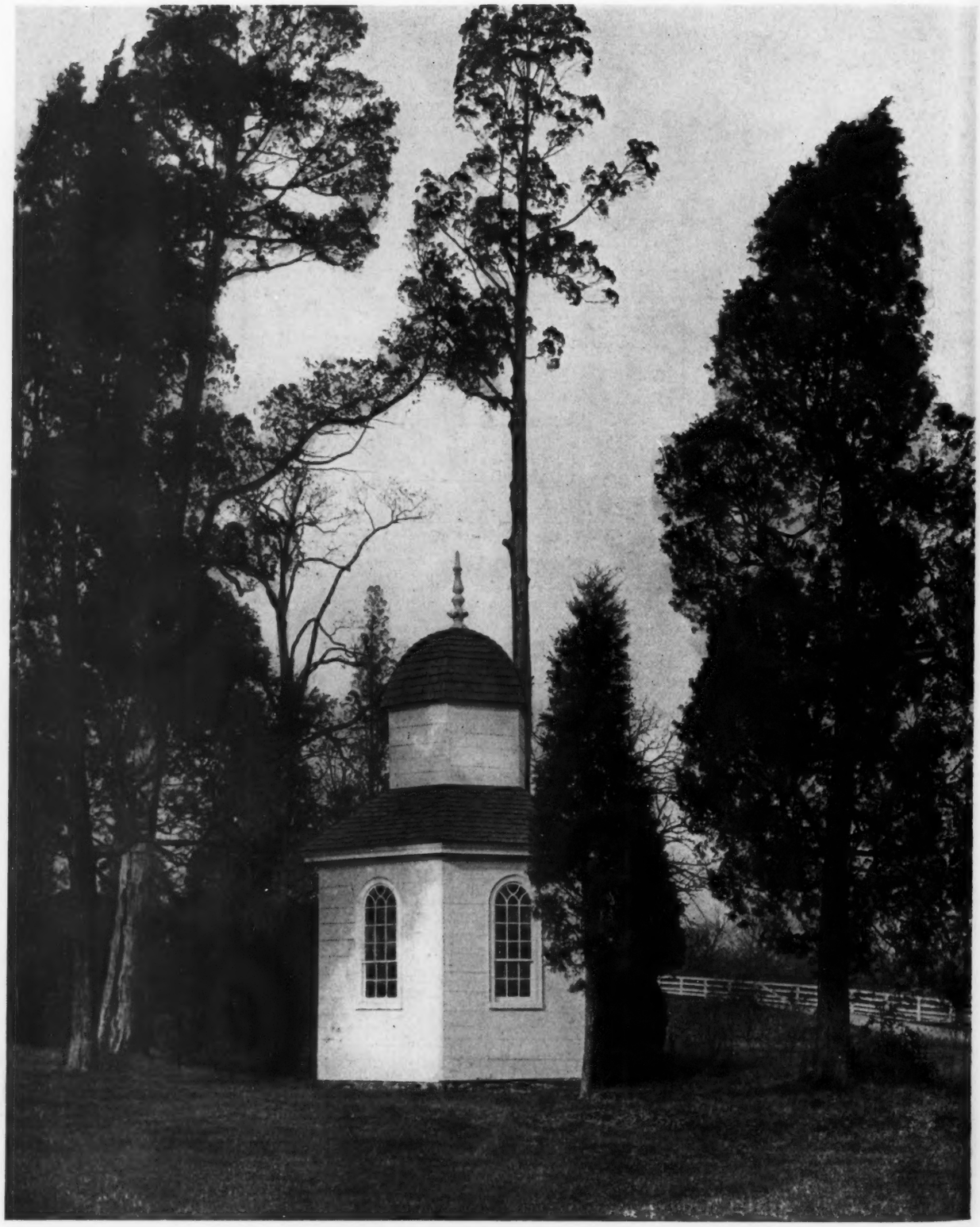
257



GARDEN HOUSE, MONTPELIER, LAUREL, MARYLAND

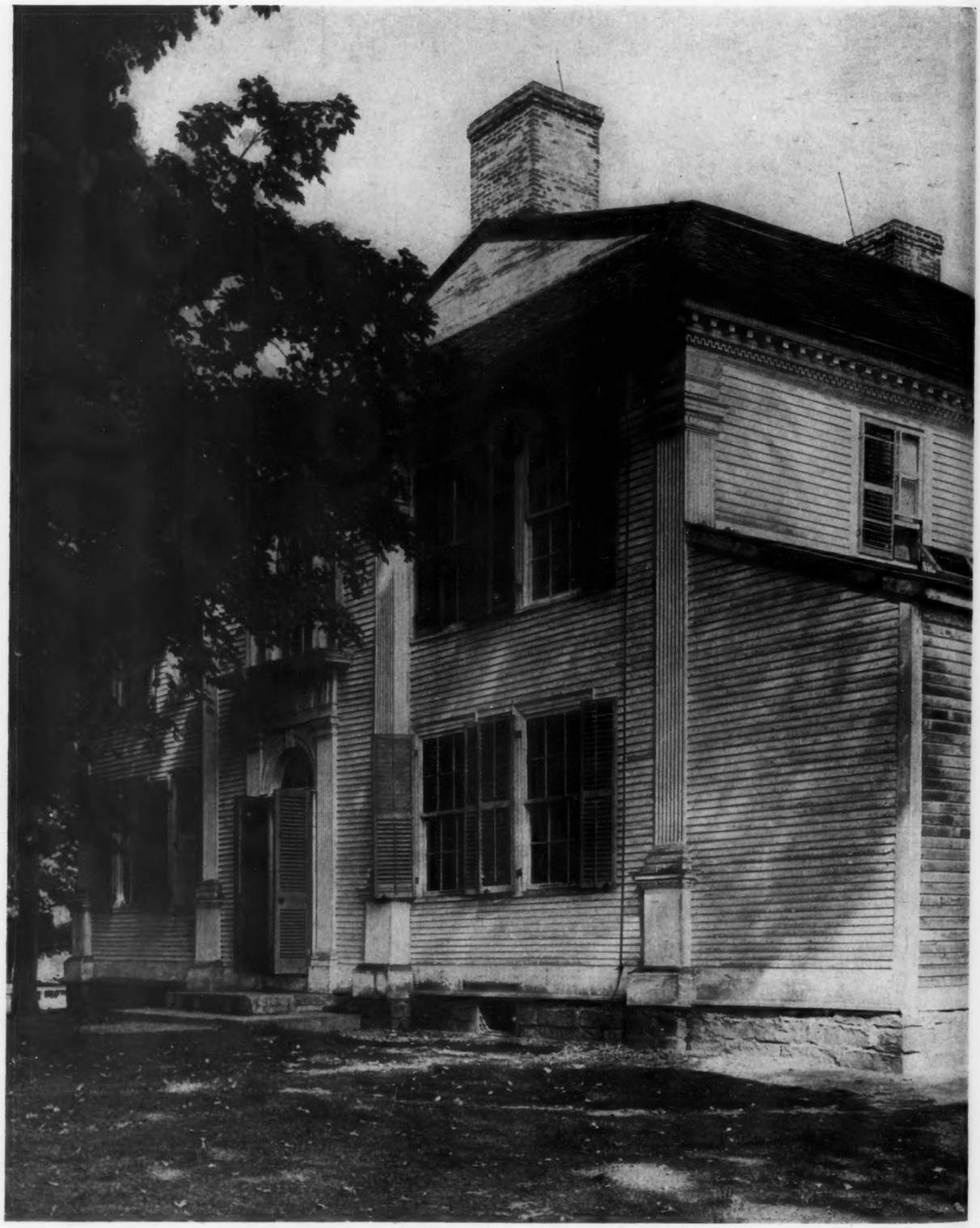
A hexagonal dome over a hexagonal hip roof. See detail drawing on preceding page.

[174]

THE DYCKMAN HOUSE, NEW YORK, N. Y., BUILT 1787

THE JOHN P. B. WESTERVELT HOUSE, CRESKILL, NEW JERSEY

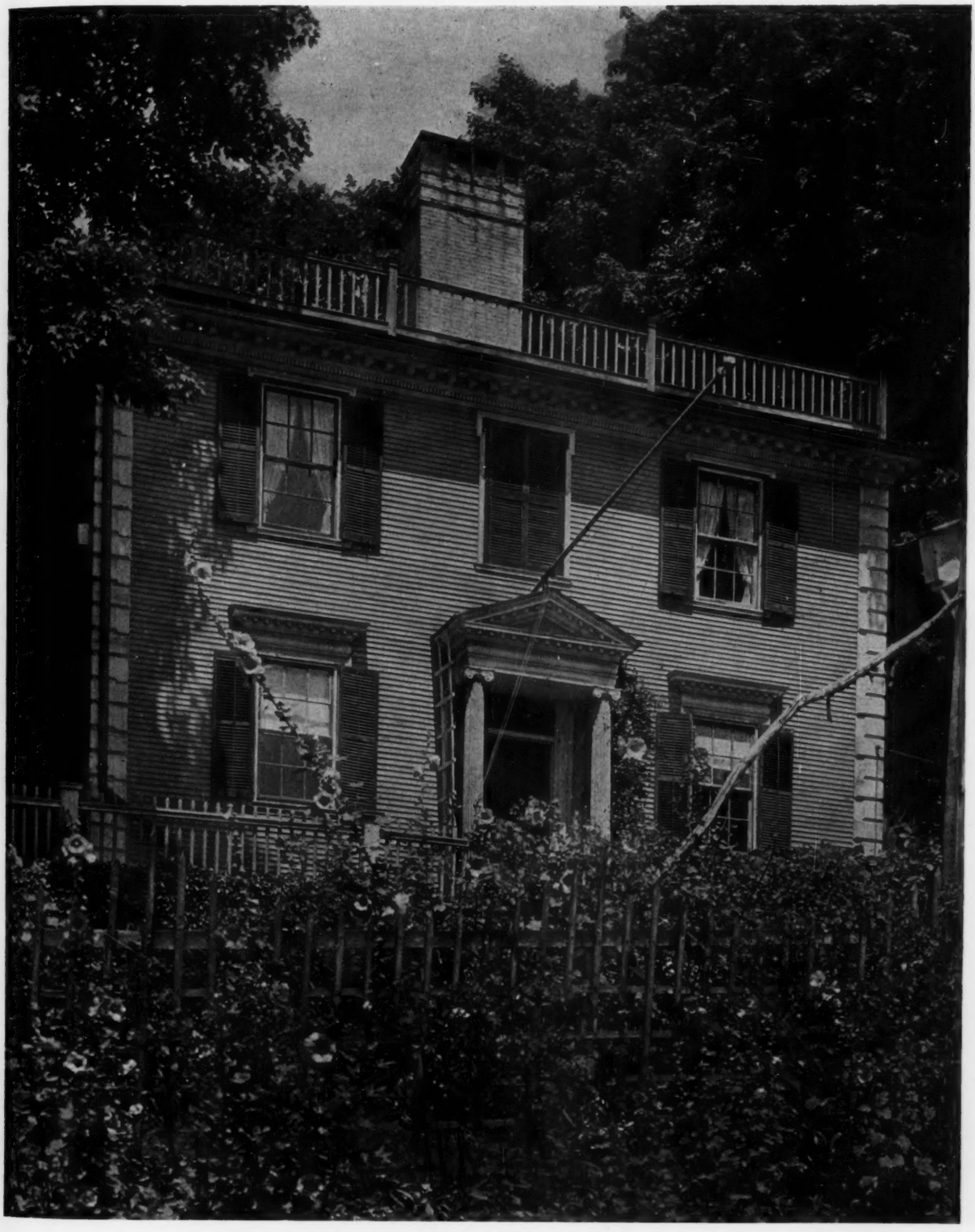
Main house built with mud mortar, needing protection on gable end. Addition built with lime mortar and gable end unprotected.



THE CAPTAIN JOHN CLARK HOUSE, SOUTH CANTERBURY, CONNECTICUT

Built in 1732, enlarged about 1790. Gable on hip roof to receive chimney.

[176]



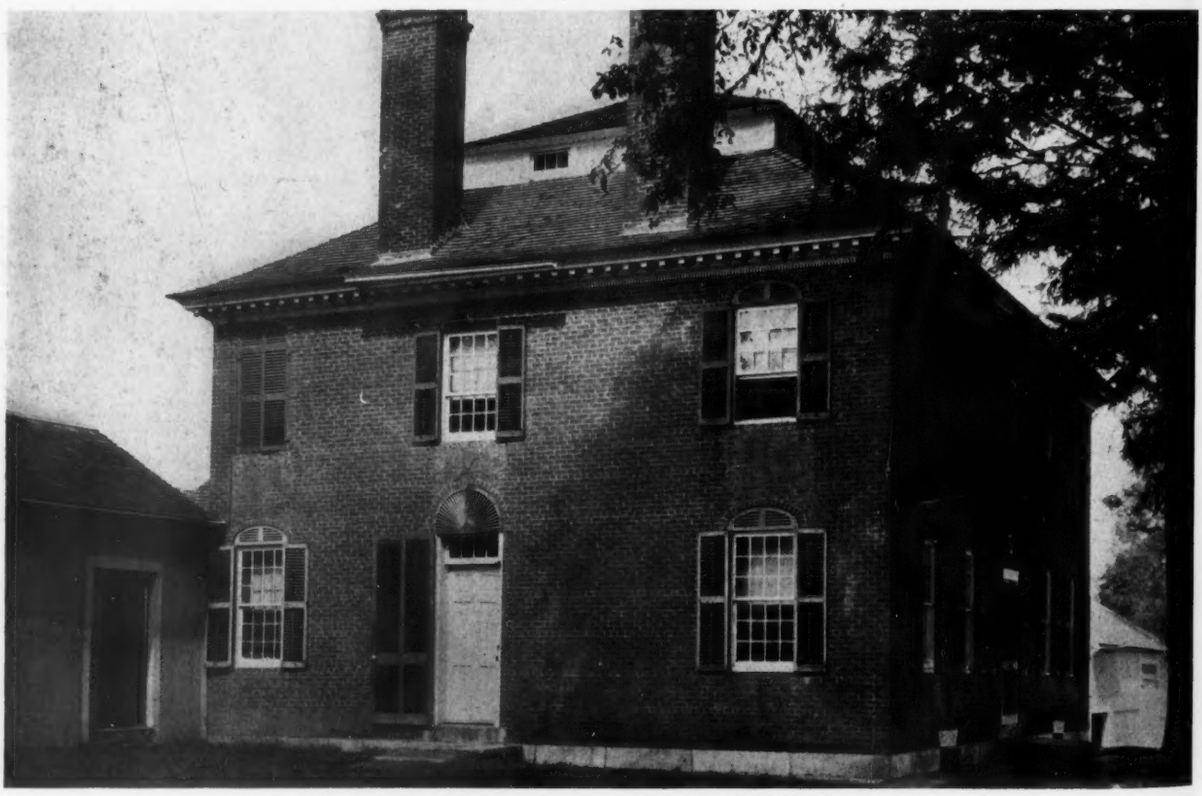
THE CHAMPION HOUSE, EAST HADDAM, CONNECTICUT, BUILT 1794

A hip roof so flat that a balustrade appears to be necessary.

[177]

GOVERNOR TRUMBULL HOUSE, LEBANON, CONNECTICUT, BUILT 1753

A hip roof with short ridge.



THE WITTER HOUSE, CHAPLIN, CONNECTICUT, BUILT 1828

Early type of monitor used on house of later date.

[178]

A HOUSE NEAR WESTMORELAND, NEW HAMPSHIRE

A hip roof with a lean-to which was not a later addition but part of the original structure.

HOUSE AT LYME, NEW HAMPSHIRE

A late and handsome development of monitor hip roof.

[179]

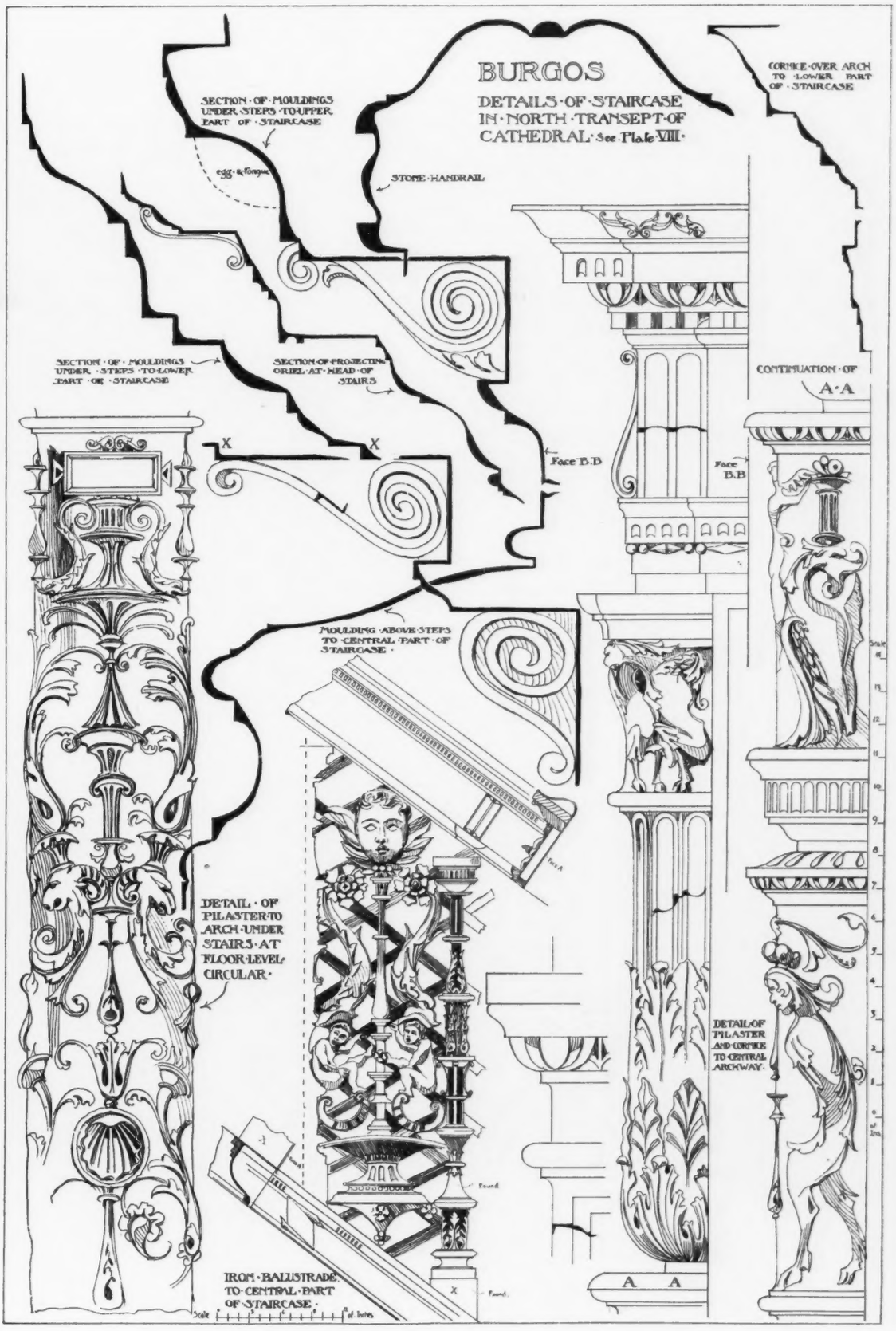
THE PRINCE HOUSE, FLUSHING, NEW YORK

A gambrel and gable roof used on a late 18th Century house.

A 1757 HOUSE, EAST GREENWICH, RHODE ISLAND

Another example of the gable on hip roof—this time with a window.

[180]


BURGOS
DETAILS OF STAIRCASE IN NORTH TRANSEPT OF CATHEDRAL See Plate VIII
SECTION OF MOULDINGS UNDER STEPS TO UPPER PART OF STAIRCASE
egg & tongue
STONE HANDRAIL
CORNICE OVER ARCH TO LOWER PART OF STAIRCASE
SECTION OF MOULDINGS UNDER STEPS TO LOWER PART OF STAIRCASE
SECTION OF PROJECTING ORIEL AT HEAD OF STAIRS
CONTINUATION OF A·A
Face B.B
Face B.B
MOULDING ABOVE STEPS TO CENTRAL PART OF STAIRCASE
DETAIL OF PILASTER TO ARCH UNDER STAIRS AT FLOOR LEVEL CIRCULAR
DETAIL OF PILASTER AND CORNICE TO CENTRAL ARCHWAY
IRON BALUSTRADE TO CENTRAL PART OF STAIRCASE
A A
Scale

RENAISSANCE ARCHITECTURE AND ORNAMENT IN SPAIN

A PLATE FROM THE WORK BY ANDREW N. PRENTICE

PENCIL POINTS FOR APRIL, 1932
VOLUME XIII NUMBER 4

"In the iron balustrade the ornamental balusters are solid rounds, but the cherubs' heads, fish, and figures are of hammered iron plates."

A. N. PRENTICE

FROM A STUDY BY IVAN MEŠTROVIĆ
"MOTHER AND CHILD"

PENCIL POINTS FOR APRIL, 1932
VOLUME XIII NUMBER 4

This study was included in a collection of drawings by Ivan Meštrović that was shown recently at the Art Center in New York and that will be on exhibition from April 18 to 30 at the Ferargil Galleries, New York. The collection will also be shown in other cities. The original from which this plate was made measures 16½" x 17½" and was drawn with red crayon on brown kraft paper similar to wrapping paper.

FROM PENCIL DRAWINGS BY FRANK H. SCHWARZ

STUDIES FOR AN ALTARPIECE—ST. JOSEPH'S CHURCH, SEATTLE, WASHINGTON

PENCIL POINTS FOR APRIL, 1932

VOLUME XIII NUMBER 4

These cartoon studies were made about 30" high, half the size at which they finally appeared on the painting. They show the figures of John, the Beloved Disciple, and of Mary, the Blessed Virgin, which were designed to go in the side panels of a triptych for St. Joseph's Church, Seattle, Washington, for which A. H. Albertson was the architect and Joseph W. Wilson and Paul Richardson his associates. The central panel of the triptych is 10 feet high making the group one of the largest altar paintings in this country. Note the sensitive draftsmanship and especially the fine treatment of the draperies.

A la Mode Horizontale

By William Williams

The "modern" architecture has been called the "International Style" and this term fits it very aptly. Never before at any time in history has there been such a wide distribution of similarity in architectural design. Now this is an extraordinary thing, because it really belies a fundamental characteristic of art, that while it is and always has been international in its peregrinations from one country to another, it has always been assimilated and regurgitated, so that it goes into the mouth Italian and comes out Louis the French, or something like that. But in this case, in the case of "modern" architecture, it comes over from Holland (for example) and plumps itself down in California without so much as knocking an arris off a single corner. A building in Japan might be in France or Sweden or Russia—the "International Style" knows no international boundaries.

All this has been evident now for some time—at least since 1930—but it is not until there is an exhibition such as the one just held in New York at the Modern Galleries, that the fact is really driven home. But here it was as clear as day. Not only is the style international, it is intergeneric; that is to say, the old formula that a bank should look like a bank, etc., has been given the merry ha-ha. The only way to tell what a building is nowadays in this modern style is to snoop around and find out what is going on in it. If it houses hundreds of cars, it is probably a garage, if hundreds of kids are wandering around inside, then you will have to ask one of the attendants; it might be a school, or it might be a plant for the scientific production of unemotional bipedal automatons. But then again it might just be an asylum for juvenile delinquents—youngsters suspected of liking flowers and harboring affections for their parents!

But this confusion in not readily being able to determine the nature of the building was apparently foreseen—or perhaps it may exist among the designers themselves—however, everything at the exhibition was plainly tagged. Sometimes the tags, to subdue the skeptic, were embellished with imposing statistics, proving, so I heard (I could not read them myself) how three families could live as cheaply as one if this were a better and a different kind of world than it is. But, at any rate, everything was plainly tagged so that a "small house," for example, could not be mistaken for a greenhouse. Just the same it is very hard to dispel an illusion of that sort once it gets into the mind. And the question pops up at once: Who orders these miniature crystal palaces? There are few more uncomfortable places to wander around in, to say nothing of spending the night in, than a greenhouse. And when the greenhouse has nothing extraordinary to offer in the way of looks, you might just as well fill it up with plants again and leave it alone!

But seriously now, why be so awfully hygienic? Why all this letting of the weather in? Houses are built—or at least theoretically—to keep the weather out, and to a large extent they do this. But it is always by the allied forces of the furnace and the weather-strip. The warmest rooms in the winter are usually the ones with the fewest windows; similarly, the coolest in the summer. Women around this part of the country in the summertime have a habit of pulling the shades down to keep a room cool; the sun is not wanted streaming in the house. Neither in the winter are too many windows wanted, where the heat-loss coefficient is 1. Then what is the reason—or the rhyme, granting the absence of reason—for all this glass in a small house? We know of course that good ventilation is necessary, good light is necessary, and where there is a view it should be taken advantage of. But the first requirement is obtained by windows on two sides of a room. The second requirement is variable, depending upon the size of the room and the decorative treatment and the window hangings inside. The last, except for the *beau monde* who are never home to appreciate the view from their windows, is of course negligible. Then why all this glass? The modern architecture is supposed to be practical—but what about the window cleaning, the heating, the snow shoveling?—to say nothing about the very questionable stiffness of the walls carrying wide overhanging cantilevered projections to keep the sun off the terraces, and incidentally to throw the windows that seem to be so important (often whole sides of a room) in shadow!

How did they come into being—such houses? Certainly no owner with an eye to his comfort ever specified one in detail. And it begins to look as though we are "putting something over" on him. We have our ideas about architecture and we're going to sell 'em, by gosh! Even if the man freezes some morning in his bathtub, or the wind comes up under the cantilever projections and rips the roof off, or takes the "Project for a Small House" for a flight.

But the small house was only a small part of the show. The exhibition as a whole dealt with more pretentious things, houses where the upkeep presumably could be disregarded. These houses on the lavish scale were simple in plan but rather intricate and complicated and, of course, frightfully sophisticated in elevation. So much takes place nowadays by the mechanics of the cantilever slab and beam that a plan, like the plan of a tree, gives no indication of what branches out of it above. And what branches out above some of these beautiful "open" plans is really amazing; far more complicated than one would suppose from the airiness of the plan below. They resemble somewhat, with their superimposed levels

of terraces and the emphatic horizontals and thin supporting struts, the superstructure of some sort of seagoing pleasure craft. And apart from all considerations of their livableness, which after all would only be a matter of getting used to them, they are remarkably fine creations in design.

It was interesting to see a picture of the Robie House which Mr. Frank Lloyd Wright designed in 1908, and compare it with his Mesa House, designed in 1931. And it is obvious that Mr. Wright is still leading the pack by the nose. The Mesa House is an intriguing piece of work, truly architectural—in a grand way. But that it is free from sentiment is doubtful. The sentiment has simply taken other than the usual forms. Mr. Wright is too much of a Humanist to fall entirely in line with the idea that a house is a machine with the necessary corollary that anything not strictly *necessary* to a machine is an adscititious element detracting from its beauty and efficiency. Mr. Wright is too human to fall into this circumscribed point of view, and so the Mesa House, probably his major opus, sprawls around in a most impractical way—that is from the mechanico-efficient point of view—with yards and yards of terraces and passages.

But there is such a thing as being too cramped, just as there is such a thing as having too much space. There seems to be a quality in the human mind which associates comfort with a certain congestion and complexity in plan—the rabbit-warren idea. But then again people like to run down long passages and feel important. It takes a certain length before one can get a good stride, and a good stride is essential to dignity; whether the individual striding is the guest or the butler. And when the passages and terraces that tend to give dignity to the occupants also impart a dignity to the building, there is something to be said for them. Mr. Wright's designs have always this element of dignity about them; and the extraordinary stretch of the Mesa House gives it this quality, even if it had nothing else. And that is more than can be said for some of the buildings now being produced.

In modern architecture generally, that is, in the latest phase of it, which is entirely *à la mode horizontale,* romanticism has gone—not sentiment, because anything loved for its own sake is apt to be based on sentiment, and much of the new style is a mannerism loved for its own sake—but romanticism in the love-of-the-past sense, in the morbid adoration of ruins and things of that sort, is strikingly absent. But so, largely, is the sense of architectural form. In this style, as in all styles, there are the obvious masters. But most of the designs lack any appearance of conscientious effort to subordinate the parts for the whole, to compromise the plan at all for the sake of the resultant form. The Mesa House has form; so has Neutra's "Project for a ring plan school," and J. J. P. Oud's "Project for a house at Pinehurst, N. C."; so has the Tugendhat House by Miës Van der Rohe, and the Savoye House by LeCorbusier & Pierre Jeanneret; and perhaps in one or two others there is this character that is the substance of architecture, the working out of the plan so that the structure rises from it a unified and satisfactory whole. But what are we to say about these other things which simply let the plan run away with the building? If the form given to a thing by its function is architecture then, in a sense, a soap box is architecture! But we know better. Architecture is—it *must* be—more than a plan, even admitting the plan to be the essence of a good building.

But all this reminds us what really is taking place. Art has become nowadays largely a matter of ideas, and ideas have a way of becoming condensed into catch-words, and catch-words become the basis for new "movements." In architecture, a man like Frank Lloyd Wright discovers one of the oldest architectural truths, that a building should tend to hug the earth and adjust itself to its environment. And before we know it there pops up a "school" of architects who, having caught on to his important point, lose his application of it. Mr. Wright demonstrated the esthetic advantages of making buildings sprawl horizontally. But some of his disciples have caught on only to the catch-word, and "horizontality" is now introduced into buildings that are almost as essentially vertical as a flagpole. Then there is this other phrase, alluded to above, which is responsible perhaps for most of the bad architecture being produced in the name of Modernism, the phrase that "form follows function." Sullivan's classic expression has resulted in a lot of architecture becoming nothing but industrial engineering. But of course, it is still called "Art," and the homely cylinder of a smokestack justifies itself by virtue of its "dynamic form." And for every Mesa House that the new style evolves, it will for all certainty produce thousands of specimens of "functional" architecture that will become hideous monuments of our love of slogans and lack of taste. It will also give us a lot of small greenhouses to live in, in the name of the sun god, Health, and the archangel, Hygiene.

It is something to reflect upon however, that two Americans, the teacher and the pupil, have by example and suggestion been so influential in developing the "international architecture" with all its faults and virtues. But America is still a land where very few buildings over twelve stories high have a thirteenth floor. And that the average man is ready to accept the intellectualism which is producing the modern style, is very questionable. In time, if enough pressure is brought to bear on him he will have it, if only to keep up with the "advanced ideas." But so far he looks upon it dubiously, as a reflection of the disorderly mind and degenerate morals. A man at the show was heard to call one of the buildings a "tower of Babel." Well—maybe. I did hear three girls' comment:

"Oh," one of them cried, pointing to a photograph of the Lovell House, in Los Angeles, designed by Mr. Richard J. Neutra, "Oh, there's that house that's across the road from us!"

"Oh, go on! *Isn't* that funny!"

"Is your house modern, Jean?"

"No, ours is Mediterranean architecture. We're just over catty-corner from this—over this way."

"I declare!"

"All the people in the neighborhood hate this thing—you know, we've all got Mediterranean architecture, and we *hate* this thing!"

An Architect's Hobby

One Way of Utilizing Enforced Leisure

By J. Frank Collins

It ought to be interesting and perhaps helpful to learn about some of the things to which architects and draftsmen have turned their minds and hands during this period of so-called rest.

About two years before business was taken for a one-way ride I found that my eyes would not stand so very much reading in my leisure hours, so I began to dabble in modeling clay and plasteline to divert my thoughts from affairs at the office. While carrying this on at home with a compact outfit that could easily be dunked from sight in emergency, my intimates began referring with some scorn to my "mud pies," and friends were shown the evidence of my guilt on the radio dial knobs.

Nevertheless, when things came to a standstill later, I went into the game with more purpose, boldly removing the scene of action to my drafting room and working at the hobby in broad daylight. This enabled me to be nearby in the event of a client's accidentally blundering in, and I could use the blueprinting room for casting my designs in plaster. There was no one at hand to mould from the models or to make casts and aside from saving that expense I had the fun of learning a new stunt by doing it myself.

After some practice to learn the technique of the various materials I began on small reliefs, gradually advancing to larger reliefs, statuettes, heads, and half-size busts. I read everything available on the subject, helpful and otherwise, never finding anything American that goes into details on technique. Therefore, many of my methods may be unorthodox in the best circles, but they work.

In the early stages I made glue moulds from all models, thinking it well to have plenty of duplicates, but now I make only one cast from a waste-mould and let it stand around for study and revision before deciding to make others, and I also find it easier to make a glue mould from a cast than from the model. There is no need for a great number of casts since I either keep them or give them to friends who show some interest, thereby maintaining my amateur standing.

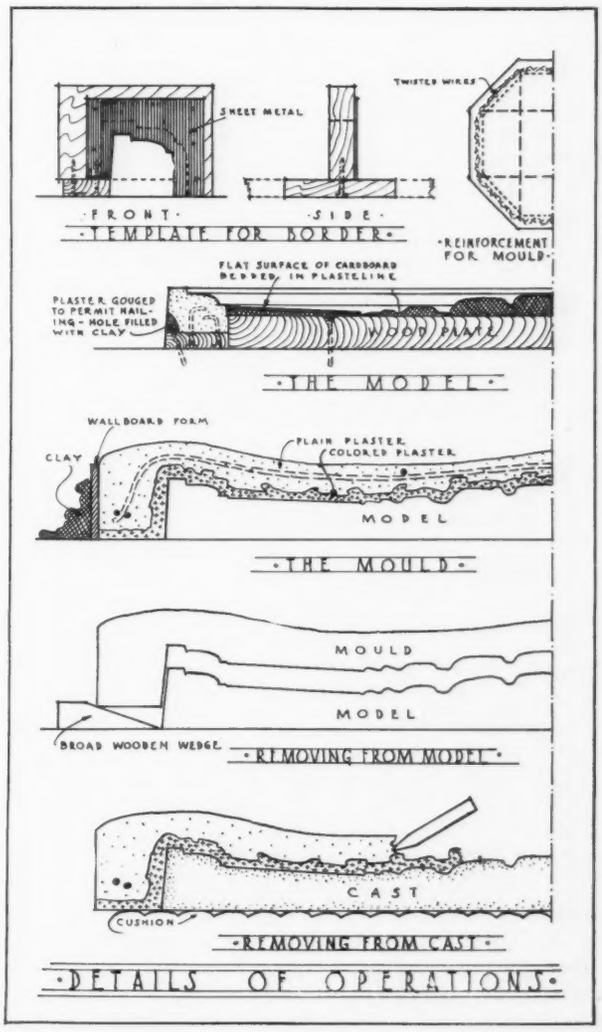
I make complete drawings of all designs, usually full-size, and, being a slave to the scale rule, resort to frequent use of dividers to lay out and check my modeling. In fact, I do whatever is necessary to get results, no holds barred.

Some of the work has been done in regular modeling clay made and kept plastic with water, but on small work the slow progress of an amateur allows this to crack from drying out despite frequent wetting. There are uses for it in all casting operations, for ribbons, caulking, etc., because of its economy. Generally speaking, for reliefs of moderate size, plastelines, or some of the permanently plastic materials, serve best. They do not dry out if kept away from absorbent surfaces, and a model can be worked on for years if necessary.

Thumbs and fingers are best for bringing the design into shape so far as practicable. Details must be worked with modeling tools, of which surprisingly few are needed. I make all of mine, either from pieces of boxwood rule whittled and sandpapered to shape required, or from wire paper fasteners or other wire bent to shape and fitted with handles.

The design illustrated is submitted with the hope of suggesting a hobby to some other members of the profession, something that can be used for relaxation at odd moments when office work is pressing as well as when business conditions are depressing. This piece happens to be the only one of which the products of the various stages of work have been kept. Variations to nearly all the methods described are permissible, giving free range to versatility.

The plate, or background, is of ¾" pine board, nailed firmly to the base of wood. The frame, or border, is of wood and plaster, the latter formed in long pieces with a template—then mitred and nailed to the base. All of



THE MOULD

THE MODEL

this was given a coat of shellac and the relief built up in plasteline, the greatest thickness of which is 5/8".

Lubricant was applied to all of the model except the plasteline portion, to keep the mould from sticking. Neither clay nor plasteline, however, will stick to raw plaster. Various oils, soaps, etc., are used as lubricant or separator, but I use a paste of about the consistency of melting snow slush made by shaving stearic acid, or stearine, into a small metal vessel and adding kerosene. This is heated, with care not to allow the kerosene to take fire, until the stearine is melted, then set aside to cool before using. Add stearine to thicken or kerosene to thin and re-heat until of proper consistency. Only a thin film should be applied with a brush and the excess material wiped off.

From the model shown, two moulds have already been taken, since there was no undercutting to cause damage and the plate and border may still be used for another design. The first mould made was a waste-mould from which the finished cast was taken. The second mould will be sent to a terra cotta plant to take from it a clay impression which will be colored and fired.

To begin making the waste-mould, a little dry color was dissolved in a bowl of water and plaster added to make a rather thin mix which was flipped on with the fingers and blown about over the entire model and on the base out to the wallboard form. This coat was made about 1/8" to 1/4" thick and its surface made rough by dropping little gobs of the thickening plaster about over it to form keys to hold the next coat, lest the two coats separate while taking the mould from the model. When this surface was sufficiently hard to be worked over, a thin soup of clay and water was brushed all over it, the purpose of which was to permit the two coats to separate when chiseling the mould from the cast later. The reinforcing wire ring and cross wires were placed in position and the next coat of ordinary white plaster applied and smoothed.

When the mould was set, a broad chisel was inserted between it and the base and lightly pried to show a crack all around. This step was followed by inserting the wedges, one at each of the eight sides. These were lightly tapped in rotary sequence to raise the mould uniformly and prevent binding, and when up about 1/2" the mould was easily lifted off.

Any holes in the inside surface of the mould were filled with partially killed plaster applied with a brush after saturating the adjacent plaster with water. The patching material was prepared in a rubber bowl made by cutting a toy rubber ball in half, because with such a bowl set plaster can be easily removed by collapsing the rubber. Into some water in the bowl a little plaster was dropped and allowed to stand submerged and without mixing for several minutes, then the surplus water was poured off and the material mixed and applied. Unless thus partially drowned the patches will set harder than the remainder of the cast and make trouble in smoothing.

A solution of about six ounces of sal-soda to a gallon of water was used as a separator, or lubricant, on the inside of the mould, to prevent sticking of the cast. The soda was dissolved in a small quantity of hot water and poured into the gallon of cold water. This was brushed or sponged on until the surface was saturated, as indicated by its remaining moist. The stearine preparation elsewhere mentioned could also be used. In any case, it is necessary to wet the mould with water before pouring the cast. Enough plaster, of about the consistency of thick cream, was poured in to fill all depressions, and the mould agitated thoroughly in all directions to force out bubbles, then the rest of the mould was filled.

When the cast was cool, after the setting heat, the whole work was turned over on some form of cushion to prevent jarring. Chipping off the mould with a blunt chisel was then begun, taking out first the cross wires, but leaving in the ring around the rim until later. The outer white coat came off in sections down to the colored coat, due to the clay wash separator, and more care was needed in removing the colored coat, though it cracked off rather easily. Filling of holes and some other dressing up was done on the cast while it was still wet, but final dressing

with fine sandpaper and fine steel wool, used sparingly, is best done after the cast is dry.

I have used only two finishes on casts thus far: the ivory-tinted wax finish, and the imitation bronze. My mixing of colors and other solutions has been on the principle of the negro mammy cook who used "just enough" of each ingredient, and when I miss my guess I try again until the result clicks.

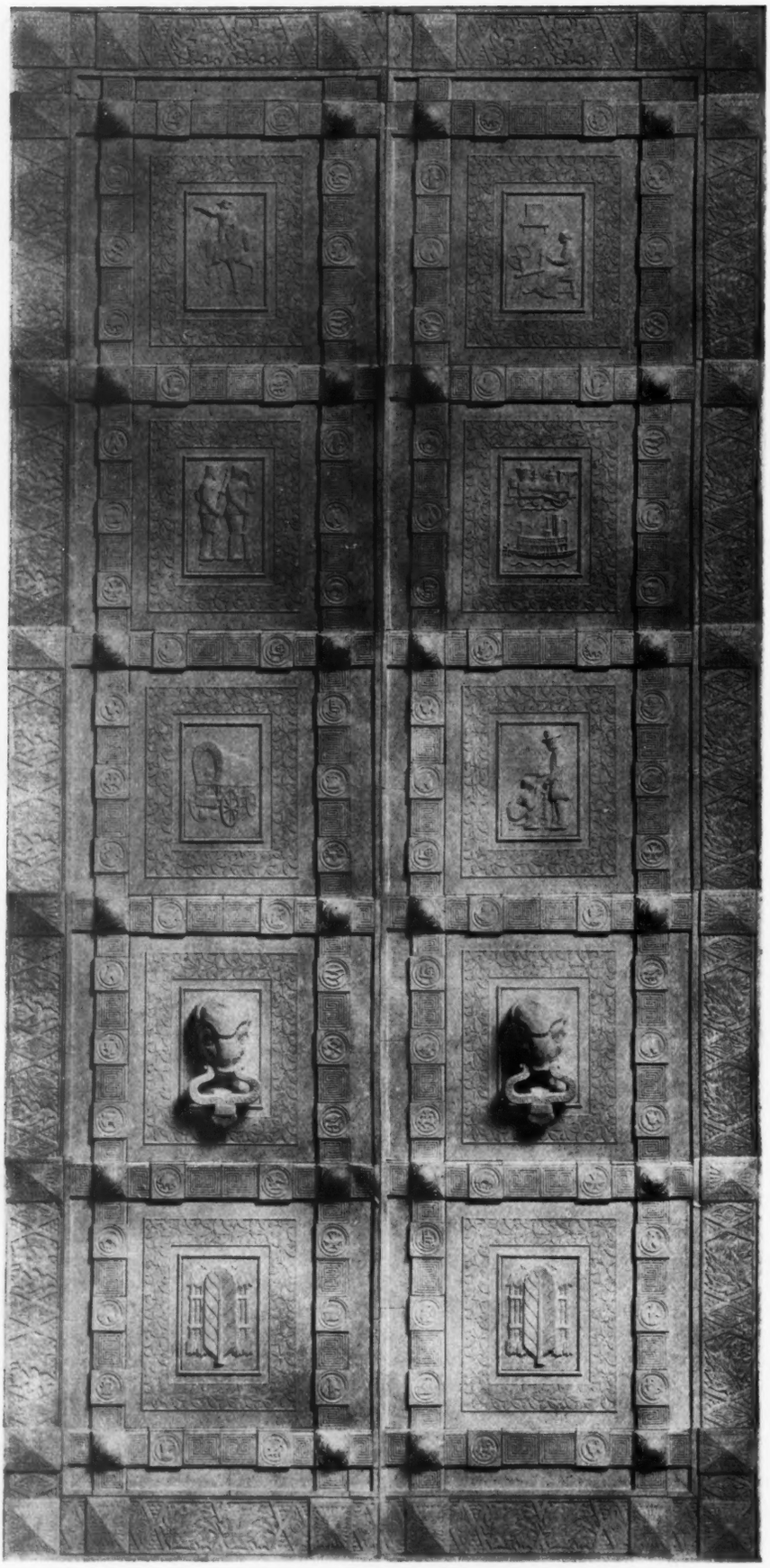
The wax finish is accomplished in five operations: two coats of shellac cut thin with alcohol; two coats of best flat paint, cut 40% with turpentine, tinted ivory by adding gamboge and raw sienna; one coat of wax applied in the hollows and shaded out by wiping with a soft cloth, working on only a small patch at a time. Sometimes on a relief I apply the wax all over the cast by daubing it on gently with a wad of cheesecloth, adding more wax to the hollows with a brush, and wiping off highlights with a soft cloth.

The wax is prepared by shaving beeswax into a small but rather deep tin can and melting it with a small flame such as a candle. Then turpentine is added and the mixture stirred and heated together, a somewhat dangerous operation due to the inflammability of the turpentine. When cool this should be a soft paste, just stiff enough not to flow. Gamboge and raw sienna, dry powder, are added to the paste as it is used. In wiping over the cast it must be kept in mind that the turpentine in the wax will cut the paint coats.

My method of finishing in bronze alternates shellac cut with alcohol and varnish cut with turpentine, so that no coat interferes with the preceding one. First a thin coat of shellac to seal the surface, followed by a coat of dull finish varnish into which is blown gilt or bronze powder over the entire cast. I use the four-hour varnish and when this is dry I apply shellac, mixed in small batches with dry powder burnt umber, Vandyke brown, other browns, greens, and reds as the fancy may dictate, wiping off the highlights down to the gilt or bronze. Light green and white, judiciously applied, will give a good imitation of bronze patina. A coat of dull finish varnish completes this finish.

All this has brought me no fame nor fortune, but I have kept my mind and hands occupied instead of loafing and grouching, and I have satisfied to some extent a hankering that has been with me since the age of—well, "mud pies."

THE CAST



ONE OF THREE BRONZE DOORS, OHIO STATE OFFICE BUILDING, COLUMBUS

ALVIN MEYER, SCULPTOR—SHOWN AT THE RECENT NEW YORK ARCHITECTURAL LEAGUE EXHIBIT

Playing Safe on the Client's Money

By W. Fred Dolke, Jr.

Editor's Note:—*This article, by a Chicago architect, was inspired by the article by the late F. W. Fitzpatrick that appeared in September, 1931. Mr. Dolke brings up some points that are well worth thinking about.*

One of the slogans of general business is that debatable statement "the customer is always right." The architect gets the backwash of the resultant psychological wave in the form of a sarcastic "it's the architect's fault." And what is the reaction of human nature to such antagonistic thought-waves? It plays safe—and how!

The enthusiastic young designer, glancing proudly at his new sheepskin or license or other evidence of so-called competency, is solidly convinced that the two and two he learned at school always make four. And so they do until some equally self-satisfied know-it-all workman on the job proceeds to demonstrate that these same two and two, so far as the job is concerned, quite frequently make only three and a half, or possibly less even than one of the twos.

Mr. Young Designer has many hours of anguish for one reason after another and then he learns to play safe. He finds out that in some cases the two and two of his textbook are only empiricisms and that they make four only under certain well-defined conditions. This is all right for the stated conditions but rotten as soon as the variables step in, as they always do when the blueprints get out on the job.

If he is a structural designer, he learns that high stresses in concrete are fine for the big job which is under rigid supervision and test, but are disaster on the small job left to the mercy of the usual mud-slinger called a concrete foreman. If he is a mechanical engineer he learns that the finely designed heating plant will do everything else but heat when it is turned over to some opinionated ignoramus called an operating engineer. And so they learn to play safe, and playing safe, once started, is like taking opiates. It certainly grows on you. The instinct of self-preservation is the strongest of the inborn instincts, they tell us, and none of us in the architectural game is going to put our head in the noose, not when we can see the noose first.

One day in the office of a ventilating contractor, I was shown the take-off of a considerable number of fans and motors from the specifications of a well-known architectural firm. The motors were listed for minimum allowable horsepower capacities which were almost uniformly twice the size usually furnished by the fan manufacturers for the same duties. Now it is true that the determination of static pressure in a ventilating system is a tricky piece of design and rarely does the pressure realized on the job accord exactly with the design figures. The designer is at the mercy of many factors beyond his control. But after proper allowances for fan and motor efficiencies it is hardly necessary to double the horsepower rating of the motor in order to be safe. This is playing safe on the client's money with a vengeance, for not only is he penalized in the first cost but also in power costs.

When I protested to the ventilating contractor that somebody had evidently made a mistake, he snorted: "Mistake nothing. Every specification out of that office for years has been just like that."

Some years ago, while employed by a large concern, I had occasion to look into the design of a concrete industrial building, the bids on which had come in higher than expected. At first glance the columns and footings looked heavy so we went at the structural design first and this is what we found. The structural designer had started with the proper live and dead loads but the total of these per square foot had been increased about ten per cent to the next highest even figure, presumably to play safe, which was possibly a little bit of all right so far. The resultant load on the beam was again likewise increased, and so again on the girders, the columns, and the footings. Those concrete mats in the ground would have carried safely a building nearly twice as high.

I once had under me a heating engineer who designed heating systems in about the same manner. And those systems heated! But the client paid for something he did not need in the first place and he operated boilers far below their range of efficiency, just because the designer played safe to protect himself.

Recently a building contractor brought to an associate of mine a set of plans prepared by an architect for the alteration and extension of a building which he wanted checked to see if the cost could be cut. It was found that the structural frame was designed for a load about three times that required either by the building code or the expected occupancy. The designer had evidently played safe on an unusual condition in the loading. The contractor went back to the client with a cut of $11,000 on a relatively small job.

When times are good and business plentiful, contractors usually do not care how safe the architect may be playing. But when competition gets keen (and many times when it is not), there will always be some contractors ready for every loophole to worm their way into the job. Every architect of any experience knows how only too frequently contractors suggest to clients that a wall can be thinned down here, a different grade of material substituted there, maybe a few pipe or wire sizes decreased, thus saving Mr. Client some money and making the architect look foolish.

And the trouble is that the architect has played safe so much and so often, either consciously or unconsciously, that he has let himself become vulnerable to such attacks. Particularly is this true, in my observation, in the larger organizations. Here the men down the line never meet the client, they care nothing much about him, they are interested primarily in their jobs and they play safe on every detail which might be a source of trouble, so there will be no comeback on them. And they get their safety at the client's expense.

Architects often wonder why contractors seem to gain the confidence of the building public so much easier than they can themselves and I think that this tendency to play safe is one of the reasons, because as I have just said the architect has placed himself in a vulnerable position.

The client not only gets sore when he thinks the architect has been jumping the cost on him but he gets sorer when he remembers that he is paying a commission on that increased cost.

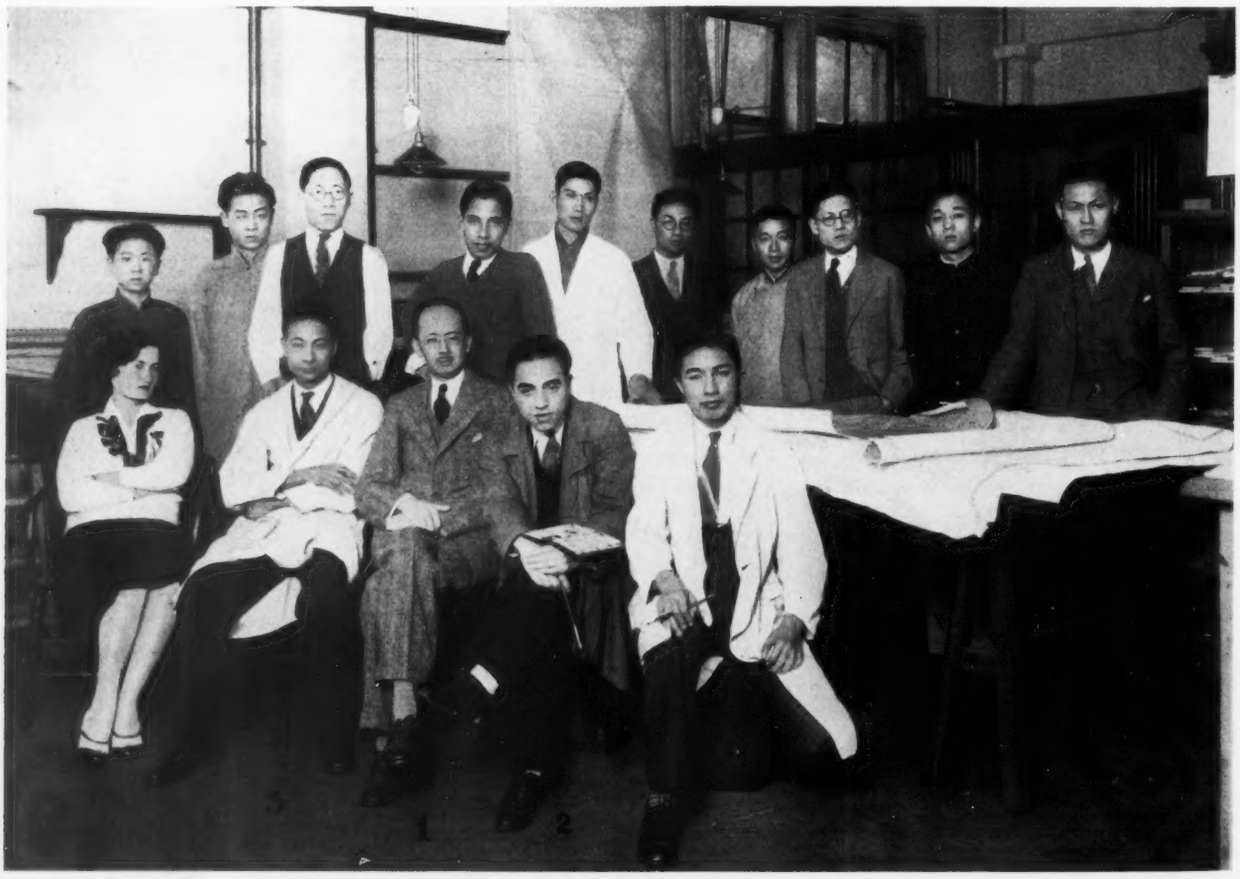
The architect is between the devil and the deep sea, or the frying pan and the fire, whichever you prefer. He has the natural tendency to protect himself on the one hand by stiffening up his design and his specifications at all those points which experience has shown to be foci of trouble and thereby he lays himself open to criticism. This criticism, I repeat, is all the more pointed because he has played safe on the client's money. And clients do not like that!

What is the answer? Just three things, in my opinion:

First: Realize and recognize frankly and sincerely the obligation to the client to produce for him what he wants in the manner most suitable and most economical to his purpose.

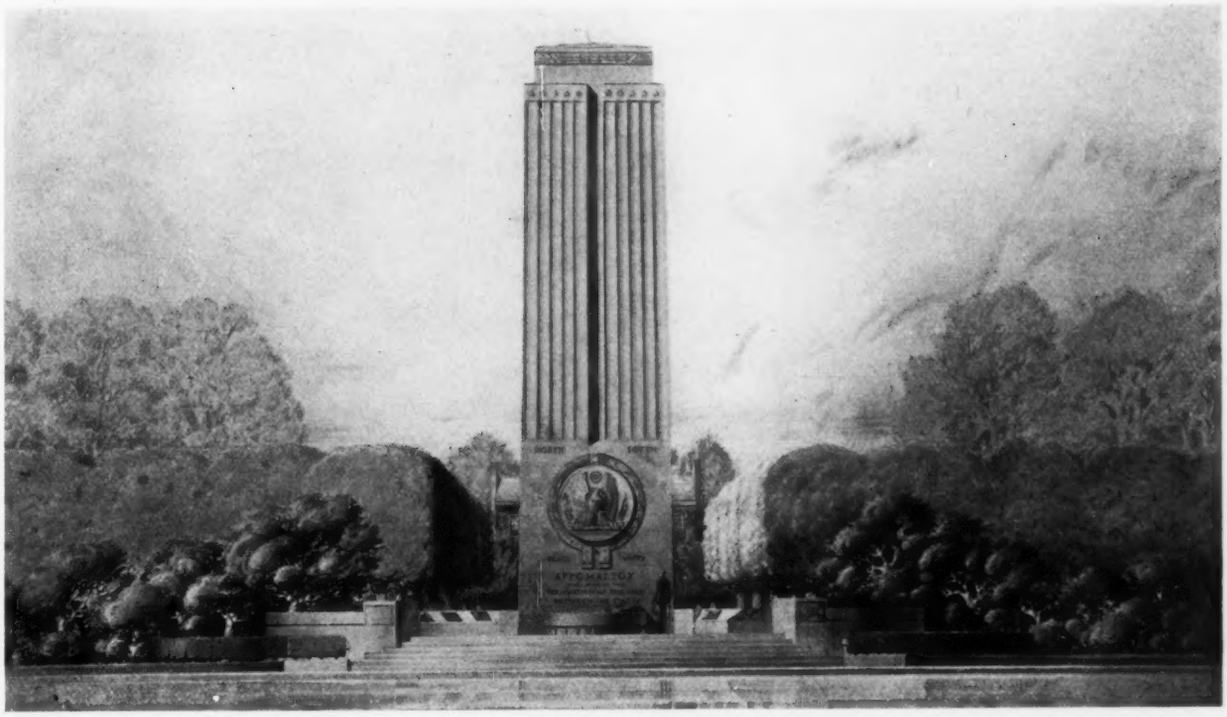
Second: Do not play safe on any part of the design just to protect yourself.

Third: Discuss every important detail of the design frankly and thoroughly with your client. Insist on this whether he likes it or not. Impress on him that you are acutely conscious of the fact that you are spending his money and that the final decisions have to be his. If any part of the design has been played safe for any reason frankly tell him so and why. If you have specified a more costly material for any reason again tell him why. In other ways, play safe in the only honorable way by being open and frank about every detail, making the client partner to the crime before it is committed. Thus you spike criticism before it has a chance to start.

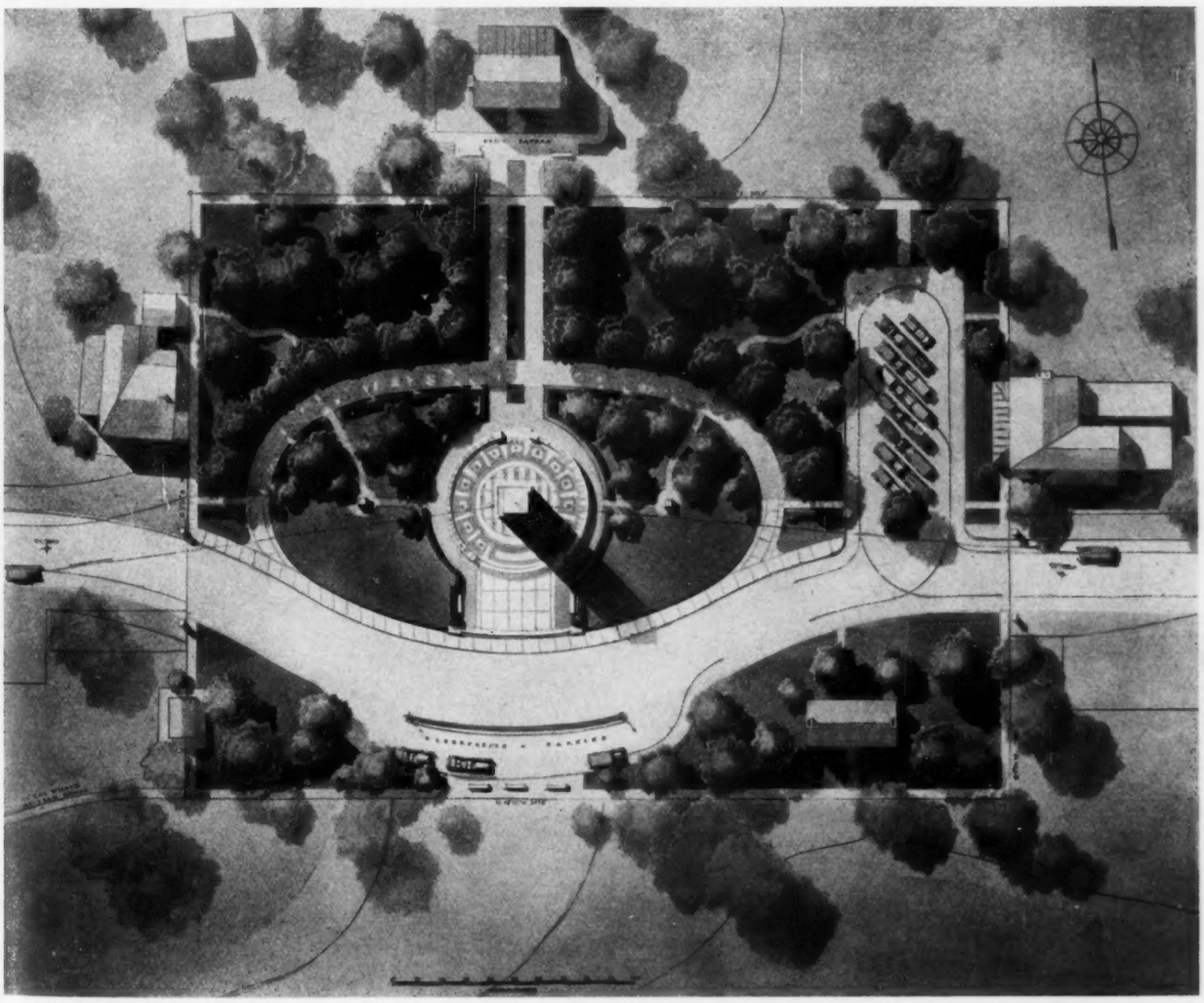


MEMBERS OF THE OFFICE OF ROBERT FAN, ARCHITECT, SHANGHAI, CHINA

1: ROBERT FAN 2: HARRY TAM 3: CHAUNCY K. WU



ELEVATION



PLOT PLAN

WINNING DESIGN, APPOMATTOX MONUMENT COMPETITION

HARRY STERNFELD, ARCHITECT; J. ROY CARROLL, ASSOCIATE; GAETANO CECERE, SCULPTOR

PERSPECTIVE OF PRIZE WINNING DESIGN, APPOMATTOX MONUMENT COMPETITION

HARRY STERNFELD, ARCHITECT; J. ROY CARROLL, ASSOCIATE; GAETANO CECERE, SCULPTOR

APPOMATTOX MONUMENT COMPETITION REPORT OF THE JURY OF AWARD

After careful examination and successive selective reviews which finally narrowed the selection to nine projects, the Jury unanimously selected on the first ballot design designated 111.

We feel that the design selected appropriately expresses in a monument of adequate size, the spirit of peace and unity; and, if carried out consistently in the spirit of the inscriptions and symbolism indicated, will suitably fulfill the following clause governing the program:

As the Monument authorized by Congress is to commemorate the *termination* of the War between the States the design should carry out this thought and should not call to mind the tremendous conflict with all of its attending sorrows. It should symbolize an undivided nation and a lasting peace.

The landscape setting of the monument has been carefully studied with due recognition of all factors requiring attention—of orientation and approach, of through traffic and parking, of courthouse site, tavern, and view.

The Jury awards eight honorable mentions and expresses its approval of the exceptionally high standard of the designs submitted.

The Jury acknowledges the assistance rendered by Mr. Earle S. Draper, Landscape Architectural Advisor.

Jury of Award
- Wm. C. Noland, *Chairman*
- H. Van Buren Magonigle
- Alexander B. Trowbridge
- Charles Keck
- Horace W. Peaslee, *Secretary*

George G. Will, *Professional Advisor*

This report was approved by the Secretary of War on March 10th.

The names of the successful competitors are: Harry Sternfeld, Architect; J. Roy Carroll, Jr., Architect; Gaetano Cecere, Sculptor, all of the Architects Building, 17th and Sansom Streets, Philadelphia, Pa. Their design is shown opposite and on the preceding page. It is interesting to note that the winners have placed second in five recent competitions.

The names of the eight competitors receiving honorable mention by the Jury are as follows: Allmon Grant Fordyce and John Donald Tuttle, Associated Architects, New York; Ely Jacques Kahn, Architect, New York; Lundeen, Hooton, Roozen & Schaeffer, Architects, Bloomington, Illinois; Henry Philip Plunkett, Architect, Milwaukee, Wis.; Charles Shilowitz, Registered Architect, Jersey City, N. J., Alexis Dukelski and Jos. Shilowitz, Collaborators; William Greenough Thayer, Jr., Architect, New York; Walter G. Thomas, Architect, W. Edgar Baker, Architect, Thomas H. Jones, Sculptor, New York; Edgar I. Williams, Architect, Norman T. Newton, Landscape Architect, Edmond Amateis, Sculptor, New York.

The authors of the winning design studied their project from a model which was prepared by Julian H. Harris, graduate of the Department of Architecture, Georgia School of Technology, and now studying sculpture at the Pennsylvania Academy of Fine Arts, Philadelphia. The authors also acknowledge the most valuable services rendered by Richard Evans, James Bates, Paul Morrill and Irwin Glass, all studying advanced design at the University of Pennsylvania, in preparing the final drawings.

TECH ARCHITECTURAL CLUB, CHICAGO
THE MEMBERS AT A RECENT SMOKER

REXFORD NEWCOMB APPOINTED DEAN OF FINE ARTS AT UNIVERSITY OF ILLINOIS

Rexford Newcomb, for the past fourteen years Professor of the History of Architecture at the University of Illinois, has just been appointed by the Board of Trustees of that institution as Dean of the newly established College of Fine and Applied Arts.

The College of Fine and Applied Arts was formed through a grouping of the Departments of Architecture and Art, the Division of Landscape Architecture, and the School of Music, all of which, as divisions of other colleges, had for years offered excellent instruction in their respective fields. It was felt that an amalgamation of the resources and a unifying of the interests of these departments would make possible a favorable cultural background that would encourage a more complete development not only of professional endeavor, but also of artistic appreciation.

SCHOLARSHIPS FOR SPECIAL STUDENTS

For the academic year 1932-33 two scholarships are offered by the Massachusetts Institute of Technology for special students in the Department of Architecture with an income equal to the tuition fee for the year.

The scholarships will be awarded to those candidates who, having fulfilled all other conditions stand highest in a competition in architectural design to be conducted by the Department of Architecture.

Candidates must apply to Professor William Emerson, Head of the Department of Architecture, 491 Boylston Street, Boston, Mass., and file with him on or before April 16 a form of application which will be sent when requested.

The competition is open to citizens of the United States of good character, who are between twenty-one and twenty-eight years of age, and who have had at least three years of office experience.

REGISTRATION BOARDS TO MEET

The Twelfth Annual Business Meeting of the National Council of Architectural Registration Boards will be held at the Mayflower Hotel in Washington, D. C., on April 26, 1932, just preceding the annual convention of the American Institute of Architects which will be held on April 27, 28, and 29.

Such interesting and vital subjects as architectural examinations for entrance to professional practice, architectural registration laws, reciprocal exchange of registration credits between states, and others will be discussed.

Without question this Convention will be of real importance to the entire architectural profession.

HARRY STERNFELD, ARCHITECT; J. ROY CARROLL, ASSOCIATE; GAETANO CECERE, SCULPTOR

The Architects' Small House Service Bureau

Editor's Note:—*The publication last month of a report on the Architect's Small House Service Bureau, originally printed in "The Blue Print" of the Westchester County Society of Architects, has brought the following response from the Architects' Small House Service Bureau. We present this comparison in a spirit of fair play and recommend to those who read the Westchester report that they read this with equal care.*

A comparison of statements in the Report on the A.S.H.S.B. printed in *The Blue Print* for February, 1932, and actual facts as disclosed by the printed *Proceedings of A.I.A. Conventions.*

From the Report of the Westchester County Society of Architects: "The 1920 Convention received a very comprehensive report from the Committee on Small Houses which indicated a method for producing reasonably good plans; and the Directors complimented the Minnesota Chapter for assuming the burden of initiating the work through the Architects' Small House Service Bureau."

From the A.I.A. Proceedings, 1920: Concluding paragraph on this subject in Board's Report. "The Board hopes that the Convention will discuss the matter thoroughly and instruct the Board to what extent and how this work shall be developed." Convention action pages 49 to 52. Detailed report by Mr. Brown, outlining the proposed organization of the Bureau which was to be a Corporation with a Board of Directors identical with the Board of Directors of the Institute. Discussion from floor, pages 52, 53, 54 in part, 55 in part, 56 in part. At conclusion of discussion the Resolution appearing at the end of Mr. Brown's remarks (p. 51 and p. 52) was adopted. This resolution was as follows: "resolved that the Board proceed at once to organize the Country on the following basis:—" Then follows a brief outline of the Bureau organization as then conceived, which was to have Directors identical with those of the A.I.A.

Note:—*The report of the Committee of the Westchester County Society of Architects omits reference to the Convention of 1921, thus indicating no consideration of the subject at the Convention.*

From A.I.A. Proceedings, 1921: Page 16 Board Report. An extended favorable report, closing as follows: "The Board is in entire accord with the resolution embodied in the report of the Committee and urges its adoption as follows: "RESOLVED, that the American Institute of Architects in Convention assembled hereby endorses and approves the formation and proposed operation of The Architects' Small House Service Bureau of the United States, Incorporated, and encourages it to carry on its program with all dispatch and energy. It further directs the Board of Directors of The American Institute of Architects to follow the work of the Bureau in detail, and, at its discretion, to take such active part in the management and control of the Bureau as it may deem advisable.

"It further suggests to its Chapters that they take an active part in the formation of the Regional and Branch Bureaus and do all in their power to make the work of the Bureau a complete success."

Convention action. Report of Mr. Brown and discussion thereon covers over eleven pages (pp. 47 to 58, inclusive). Mr. Brown reported in detail on all fundamentals; explained the revised method of control now proposed, that of having a majority of the Directors of the Bureau appointed by the Board of Directors of the Institute, making clear the completeness of control intended. Mr. Brown spoke as follows: "Roughly the idea is this: A central body, dominated entirely, if it so wishes, by the Board of Directors of the American Institute of Architects. Nobody else can have a word to say, if the Board of Directors so desires, as to the means or the methods by which this Bureau shall operate."

The development of stock plans, as a basic part of the program, described at length. Activities to date fully reported together with relationships to national organizations of producers, and the Southern Pine Association contract. Mr. Brown closed by presenting a Resolution as follows: "RESOLVED, that the American Institute of Architects, in Convention assembled, hereby endorses and approves the formation and proposed operation of The Architects' Small House Service Bureau of the United States, Incorporated, and encourages it to carry on its program with all dispatch and energy.

"It further directs the Board of Directors of the American Institute of Architects to follow the work of the Bureau in detail, and, at its discretion, to take such active part in the management and control of the Bureau as it may deem advisable.

"It further suggests to its Chapters that they take an active part in the formation of Regional and Branch Bureaus and do all in their power to make the work of the Bureau a complete success."

Early in the discussion Mr. Stephens presented the substitute resolution from the New Jersey Chapter, which by vote of the Convention was ordered laid on the Table. Discussion brought out the possible objection that the Bureau would compete with individual architects practicing in the small house field; the desirability, if possible, of attaching the name of the individual architect to the drawings; the limited return, if possible, to the architects taking part in the Bureau; possible limitation of cost, and of supervising services; need of urging use of an architect even if a stock plan is used; it defeated the two restrictive resolutions regarding cost and supervision; this debate covers eight and one-half pages of the proceedings.

At the close of the debate the Resolution, as presented by Mr. Brown and quoted above, was adopted by the Convention.

From Report of the Westchester County Society of Architects: "The 1922 Convention report of the Committee stated that there appeared to be developing some opposition to the Bureau because of its using literature containing the phrase 'controlled by the American Institute of Architects.' "

From A.I.A. Proceedings, 1922: Report of Committee on Small Houses, pages 105, 109, inclusive. Reports progress to date and answers various questions that had been raised. It reports that a full report of the work of the Bureau was made to the Board of Directors of the A.I.A in November, 1921, resulting in the approval by the Board of the idea of a newspaper mat service, and the nomination by the Board of three Directors to be elected

(Continued on page 296)

THE DRAFTSMAN'S NOTEBOOK

Four of these data sheets will appear each month in PENCIL POINTS. If saved they will form a useful and growing fund of up-to-date information. The *full* benefits of this plan can only be realized through the co-operation of the readers, so write in with your criticisms and suggestions to Don Graf, in care of PENCIL POINTS.

AIM AND OBJECT (sometimes referred to as *raison d'être* by those who can say it) is to provide you with a *single* source of information to take the place of scattered hundreds, that is . . . handy, because of its convenient size . . . quick, because of the concise presentation of material . . . up-to-date, and easily kept that way by its loose-leaf arrangement . . . dependable, for only authoritative sources have been consulted . . . useful, because it gives those facts which have been found in actual experience to be needed at the drafting table . . . personal, because you can add your own notes on many forms of paper obtainable in this size at any stationers'.

Among the many welcome letters and notes received is one from that master geometry prestidigitator, man-about-town, raconteur, and parachute jumper—Ernest Irving Freese. He says—"These data are the kind of dope that is kicking around every office, but that is usually found by employing the hunt and hope system!

Tanks, Oiving! And there will be a lot of information in coming Data Sheets that you won't find in the office no matter what system you use, unless you're a magician.

Other interesting letters and helpful suggestions have been received from Charles R. Ransom, Stamford, Conn.; Nels Nelson, Minneapolis; Dennis J. Grillo, Brooklyn; Morris Stein, Chelsea, Mass.; Clyde J. Smith, and R. J. Blase, Chicago. Thanks also for letters from my good friends E.L.S., R.O.P., Milwaukee; E.L., C.E.V., St. Paul; P.S.D., Minneapolis.

AN ARCHITECT'S APPRAISAL OF THE REAL ESTATE SITUATION

By H. I. Feldman

The building and real estate business which is one of the real barometers of economic conditions has been exposed in the pitiless spotlight of investigation and publicity. The unscrupulous methods of certain lending institutions, coupled with the fraudulent activities of dishonest speculative builders have all had their share as contributory causes to the economic dilemma in which we find ourselves.

We can learn much and profit a great deal more from our past indiscretions. Constructively, we should improve our lien laws. The net around malefactors should be drawn so tightly as to reduce to a minimum the loopholes of escape from just penalties to be provided. Such conditions may be achieved if political expediency is subordinated to the precautions and restraints evolved by legal and technical experts in lien law practice. The lending companies should be more rigidly controlled by sensible legislation which is effective without being a retardant of legitimate business. The qualifications of the technical staffs of lending companies, such as architects, engineers, building cost experts, real estate experts, appraisers, etc., all should be clearly defined as additional precaution to the investing public.

Such experts for lending institutions should be specially licensed for the purpose and their estimates and appraisals be made in affidavit form. False representations of prospective earnings or exaggerated appraisals should be so penalized as to force conservatism which bond investing presupposes. Unless proper remedies for such flagrant violations of public trust are given careful and faithful consideration, the confidence of the real estate investing public may not be regained for many years to come. This

DRAFTSMAN'S DATA SHEETS
STANDARD SIZES OF CLAY FLUE LININGS
Prepared by Don Graf, B.S., M.Arch.

Sheet No. E2a
PENCIL POINTS
April, 1932

RECTANGULAR

Outside Dimensions of Flue Linings, Inches	Inside Dimensions of Flue Linings, Inches	Inside Cross Sectional Area of Flue Linings, Sq. Ins.	Thickness of Shell, Inches	Length, Feet
4½ x 8½	3¼ x 7¼	23.56	⅝	2
4½ x 13	3¼ x 11¾	38.19	⅝	2
7½ x 7½	6¼ x 6¼	39.06	⅝	2
8½ x 8½	7¼ x 7¼	52.56	⅝	2
8½ x 13	7 x 11½	80.5	¾	2
8½ x 18	6¾ x 16¼	109.69	⅞	2
13 x 13	11¼ x 11¼	126.56	⅞	2
13 x 18	11¼ x 16¼	182.84	⅞	2
18 x 18	15¾ x 15¾	248.06	1⅛	2
20 x 20	17¼ x 17¼	297.56	1⅜	2
20 x 24	17 x 21	357.0	1½	2
24 x 24	21 x 21	441.0	1½	2

ROUND

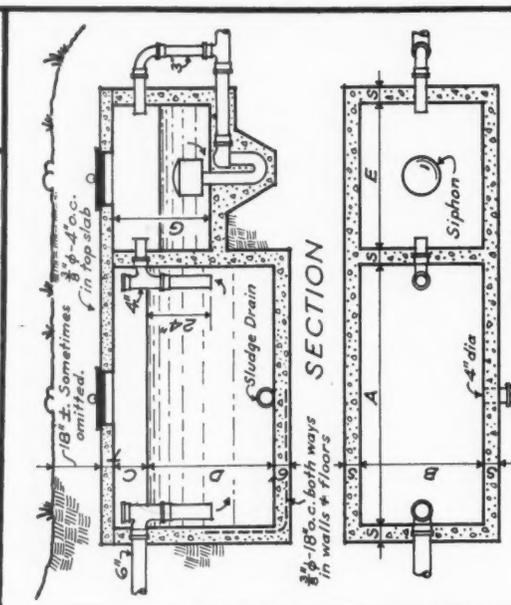
Outside Diameter of Flue Linings, Inches	Inside Diameter of Flue Linings, Inches	Inside Cross Sectional Area of Flue Linings, Sq. Ins.	Thickness of Shell, Inches	Length, Feet
7¼	6	28.27	⅝	2
9½	8	50.26	¾	2
11¾	10	78.54	⅞	2
13	12	113.0	1	2
17¼	15	176.7	1⅛	2
20½	18	254.4	1¼	2
23¾	20	314.1	1⅜	2
25⅝	22	380.13	1⅝	2
27¼	24	452.3	1⅝	2
31	27	572.5	2	2½
34¼	30	706.8	2⅛	2½
37½	33	855.3	2¼	2½
41.0	36	1017.9	2½	2½

Reprinted by permission of the Eastern Clay Products Ass'n.

DATA SHEET NO. E2a. *This sheet is useful in detailing fireplaces and in planning for the heating system or incinerator. The round flue lining also makes an ideal lining for sump pump pits (say it fast!). Requests to have this printed came from J. C. Janney of Philadelphia and A. E. Hutchins of San Antonio. Mr. Hutchins kindly sent his copy of these data—thanks!*

DRAFTSMAN'S DATA SHEETS
SEPTIC TANK
SEWAGE DISPOSAL
Prepared by Don Graf, B.S., M.Arch.

Sheet No. E1c
PENCIL POINTS
April, 1932



	Number of Persons Served							
SEPTIC TANK DIMENSIONS	1-9	10-14	15-20	21-25	26-30	31-35	36-40	
A—Length	6'-0"	7'-0"	8'-0"	9'-0"	9'-6"	10'-0"	10'-6"	
B—Width	3'-6"	4'-0"	4'-0"	4'-6"	4'-8"	5'-0"	5'-3"	
C—Air Space	1'-0"	1'-0"	1'-0"	1'-0"	1'-3"	1'-3"	1'-3"	
D—Liquid Depth	4'-0"	4'-0"	4'-0"	4'-3"	4'-6"	4'-8"	4'-9"	
E—Length	3'-0"	3'-6"	4'-0"	4'-6"	4'-6"	4'-8"	5'-3"	
G—Depth	3'-0"	3'-0"	3'-0"	3'-0"	3'-6"	3'-6"	3'-6"	
THICKNESS OF CONCRETE								
S—Walls	6"	6"	6"	7"	8"	8"	9"	
T—Top	4"	4"	4"	5"	5"	5"	5"	
SIPHON DIMENSIONS								
Size	4"	4"	4"	4"	5"	5"	5"	
Drawing Depth	17"	17"	17"	17"	23"	23"	23"	
LINEAR FEET of 4" DRAIN TILE IN FIELD								
Sandy Soil	200	340	475	600	725	850	975	
Medium Soil	350	500	650	800	1025	1150	1300	
Clay Soil	700	1000	1250	1500	1800	2100	2400	
MIN. NO. OF DRAIN FIELD BRANCHES								
Sandy Soil	3	5	6	8	10	11	12	
Medium Soil	4	6	7	9	11	12	13	
Clay Soil	7	10	12	14	16	18	20	

* In this smallest size the siphon is sometimes omitted.

DATA SHEET NO. E1c. *This is one of four sheets which tell the story about sewage disposal for isolated dwellings, summer camps and suburban homes without municipal systems available. The other sheets will follow in succeeding issues.*

would, of course, seriously delay the natural course of one of the great industries of the country.

Before the inflated economic bubble had been pierced by the sharp turn of the stock market, lending companies of real estate mortgages made financing available to builders of questionable financial standing. In many instances, builders were not required to prove their qualifications as builders both as to training and experience. Very often builders, especially those of the speculative type, were recruited from other industries by the tempting financial pictures, propped up by inordinately proportioned loans. The character of improvement in relation to the site chosen was given little consideration in very many instances. This resulted in many unnecessary structures where no demand existed and many buildings not suited to the particular site selected. Of the economic waste of such a procedure there is no need to dwell in great detail. So eager were these lending institutions to make their bonus on the loan, that foresight, supply, and demand ceased to be controlling factors, either in determining the loans or the future of their own business. All that was necessary for the builders to do to obtain an increase in the size of the loan from $100,000 or $200,000 was to increase the bonus one or two points. Sometimes the cubical contents of the structure were increased at the suggestion of the lender, merely as a pretext for a larger loan. This increase in cubage did not necessarily mean an increase in income from the proposed structure.

So glaring has been the folly of the past, that the reaction for the future has been equally extreme in the opposite direction. From a superabundance of loans for everybody and anybody, the companies controlling the purse strings are now refusing to unloosen them, irrespective of the merits of the proposition or the financial standing of the builder.

If we are to have a resumption of business activity, we must provide funds to such responsible builders who still have faith in the future of this country and are willing to back up such faith by risking their own capital. Certainly, the laborer, the mechanic, and the white collar worker will not bring back prosperity by being taught catchy slogans. We must provide jobs for them and we cannot provide them with jobs until capital will finance men with courage and foresight in entering upon business ventures. The furnishing of such capital even on a reduced scale would serve as the necessary impetus to set the wheels of business in motion and thus start the economic cycle toward prosperity. Such activity, no matter how modest be its beginnings, would be the necessary spark for the kindling of hope in the building and real estate industry.

While it is true that there is an abundance of vacant space throughout the country, we must not overlook the fact that the population is increasing. In New York, where the population increases about 100,000 per year, we have more vacant apartments than ever. This sounds like a paradox. The fact of the matter is that the storage warehouses are bulging with furniture. People have given up their apartments and live in single rooms or have doubled up with parents, etc. If these people were given back their jobs, many vacant apartments would soon become occupied, but we must provide jobs first. Loans must be given not only with greater care and more prudence, but for the concern of the entire community.

There are many builders whose inactivity in the past few years is proving irksome and who are now willing and eager to venture forth in spite of the prevailing gloom and pessimism.

Building costs are about 25% to 30% less than in 1929. Part of this saving can be devoted to improving the quality of the construction and including novel features and labor saving devices. As recently as two months ago, these ideas

were crystallized in an uptown apartment and met with such instantaneous approval that the building was 100% rented before completion. The rents were higher than prevailing in that locality with a genuine waiting list of applicants. This is an encouraging example of what can be made possible even in these trying times.

Moderate priced apartments which have been well planned and suitably located can be so successful as to encourage builders to activity provided encouragement from the bankers is forthcoming. Many innovations in such apartments, adding both to the attractiveness and liveability of the apartments, have caught the fancy of the renting public. With a little ingenuity and cleverness in design, it has been possible to include these niceties for very little additional cost.

Much has been written recently about world-wide depression and various solutions for recovery have been presented both in the press and open forum discussions. The impartial observer cannot help but sense the pulse of the blindly groping masses who are seeking a superman to lead them to prosperity. Through it all, there is an evident yearning for some mysterious legerdemain or other form of wizardry which will lead us out of the morass of economic ills.

It is believed that this depression will not be ended by miraculous cures. We must get back to fundamentals and take stock of our activities of the past decade as a guide for our future conduct. We must shed that pernicious cloak of insane fear which has enveloped all of us, the laborer and banker as well. Confidence in this country must be restored before any worthwhile plans may be conceived. Old conceptions of production must forever be discarded in this mechanistic age of constantly increasing efficiency. Capital must not speed up production without regard to capacity for consumption. The hours of labor must be so regulated and modified as new labor saving machinery is introduced. It is not labor's problem alone, it is the problem of the entire body politic.

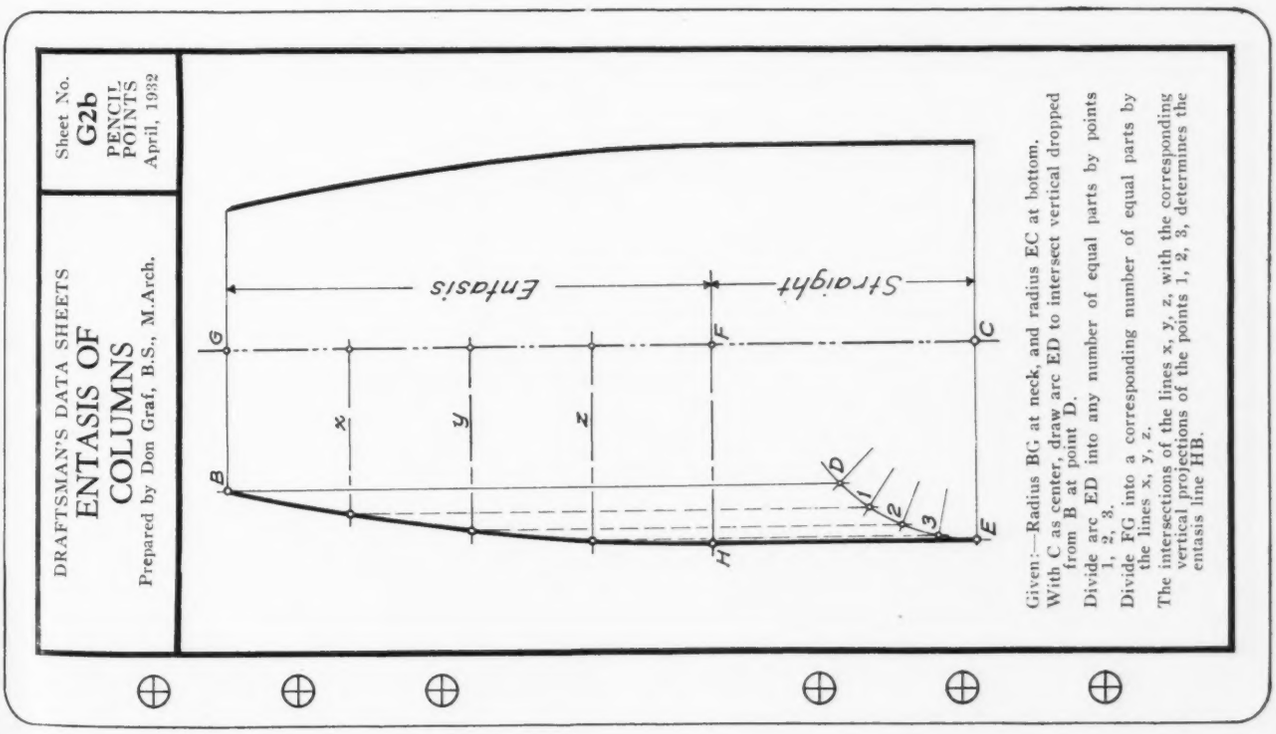
THE ARCHITECTURAL SKETCH CLUB OF CHICAGO

ATELIER ADAMS-NELSON VISITS ADLER PLANETARIUM

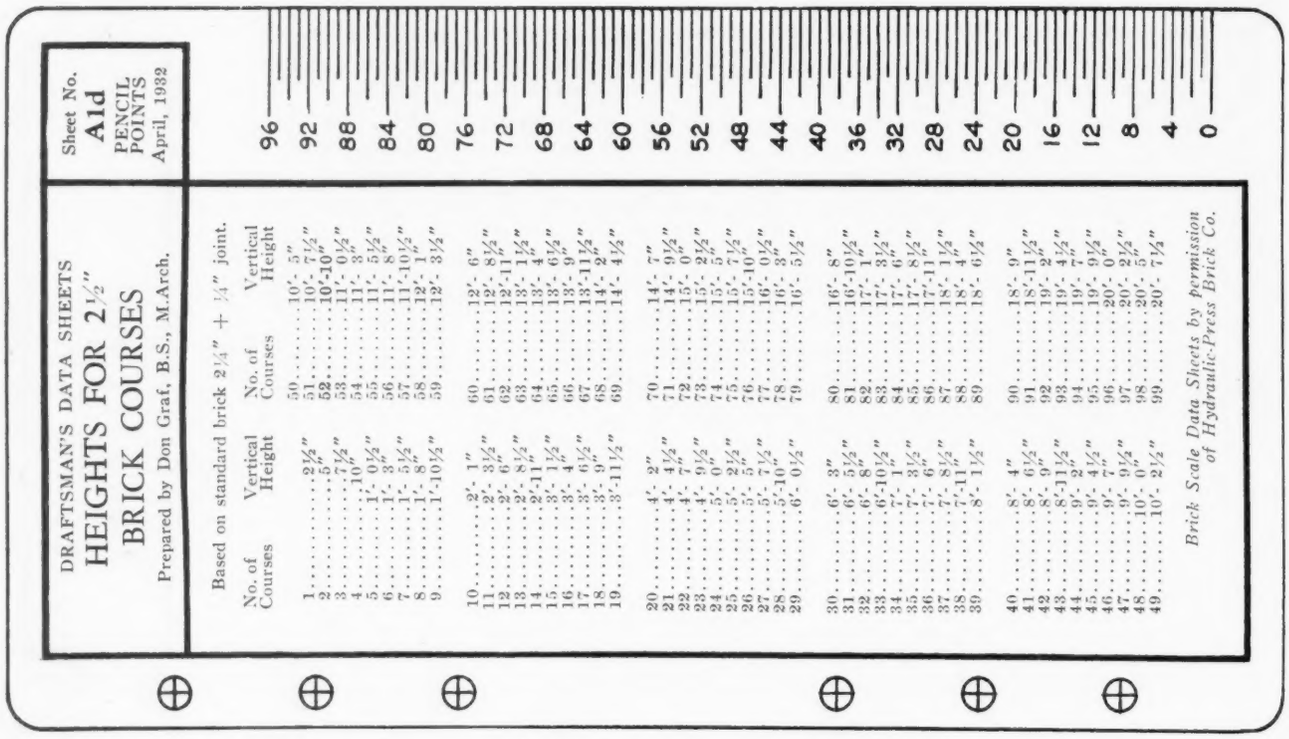
This pleasant trip, which was sponsored by The Architectural Sketch Club of Chicago, took place on Friday evening, March 4, and was attended by a large group including both club and atelier members.

The tour was very instructive, since we were honored with the presence of Ernest A. Grunsfeld, Jr., A.I.A., the architect of this unique structure. Mr. Grunsfeld personally conducted us through the building and explained the function of his plan, which has two check rooms located on either side of the entrance, so that one public group may enter on one side of the circular auditorium, where the lectures are held, while the second group is leaving on the other side. The boys visited the space between the outer dome forming the roof, and the inner dome which is suspended, and on which the starry heavens are projected. This was followed by a lecture on the calendar by Professor Fox of the Planetarium staff.

The atelier is still adding to its laurels in Beaux-Arts work, and recently has received such high awards as the winning of the Warren Prize by Benjamin Lane Smith, who was an outstanding scholar in Beaux-Arts work last year. George D. Recher received a first medal on the Emerson Prize and was considered for the prize. Thomas J. Mulig received a second medal on an interior design.


Sheet No. G2b
PENCIL POINTS
April, 1932
DRAFTSMAN'S DATA SHEETS
ENTASIS OF COLUMNS
Prepared by Don Graf, B.S., M.Arch.
Entasis
Straight
G
F
C
B
E
H
D
x
y
z
1
2
3
Given:—Radius BG at neck, and radius EC at bottom.
With C as center, draw arc ED to intersect vertical dropped from B at point D.
Divide arc ED into any number of equal parts by points 1, 2, 3.
Divide FG into a corresponding number of equal parts by the lines x, y, z.
The intersections of the lines x, y, z, with the corresponding vertical projections of the points 1, 2, 3, determines the entasis line HB.

DATA SHEET NO. G2b. *This column has lost its girlish figure, but has been drawn fat deliberately to show more easily the construction of the entasis line. With a bow to Mr. Freese.*


Sheet No. A1d
PENCIL POINTS
April, 1932
DRAFTSMAN'S DATA SHEETS
HEIGHTS FOR 2½" BRICK COURSES
Prepared by Don Graf, B.S., M.Arch.
Based on standard brick 2¼" + ¼" joint.
No. of Courses
Vertical Height
Brick Scale Data Sheets by permission of Hydraulic-Press Brick Co.

DATA SHEET NO. A1d. *Another sheet of brickwork heights to make drafting a pleasure. Take the sheet for the heights you are using and there you have both the scale for drawing the joints on your elevations and at the same time a table of heights for figuring the dimensions.*

COLLABORATIVE COMPETITION SPONSORED BY THE ALUMNI ASSOCIATION OF THE AMERICAN ACADEMY IN ROME

The Association of the Alumni of the American Academy in Rome, wishing to encourage the participation by students of painting, sculpture, and architecture in collaborative problems, issued the following program for a competition, open to any group of students in schools of art or ateliers, or to anyone employed in offices.

The Problem

An Entrance and Lobby of a Radio University

Realizing the extraordinary opportunity offered by the radio for the dissemination of adult education, a group of public-spirited citizens has generously endowed an institution which will be called a Radio University. Its *raison d'être* will be the broadcasting, through sound and television, of only such programs that will add to the culture of the country at large. Specially designed apparatus will be supplied to insure perfect reception of the programs, the cost of these being regarded as tuition. The programs will have a varied and broad scope of subject matter. Operas; symphonic music; plays; lectures on subjects such as art, current events, book reviews, languages, literature (ancient and modern), the sciences, philosophy, etc., will be given daily throughout the year.

To present these programs adequately over the radio by sound and television, a building will form a unit of this university of the air, with its Grand Opera Room; Theatre; Concert Hall; Lecture Rooms; laboratories for experimentation in broadcasting, practice halls and studios for the televising of objects for illustrated lectures.

Generous consideration will be given to the public, who will be admitted in limited numbers to all programs.

The subject of the competition is the entrance, entrance vestibule, and lobby, which must be made impressive in their architecture, painting, and sculpture, expressing the high ideals of the organizers.

The exterior entrance motif shall be confined within the limits of an area 40′ wide by 50′ high from grade. The exterior opening and vestibule should not exceed 25′ in width, by 40′ in height. The vestibule should not be over 25′ deep. The lobby should be a room 75′ long by 50′ wide, by approximately 40′ high, with its long axis parallel to the main façade of the building. The lobby or interior is not dependent upon the street façade for lighting. The designer is free to choose his style.

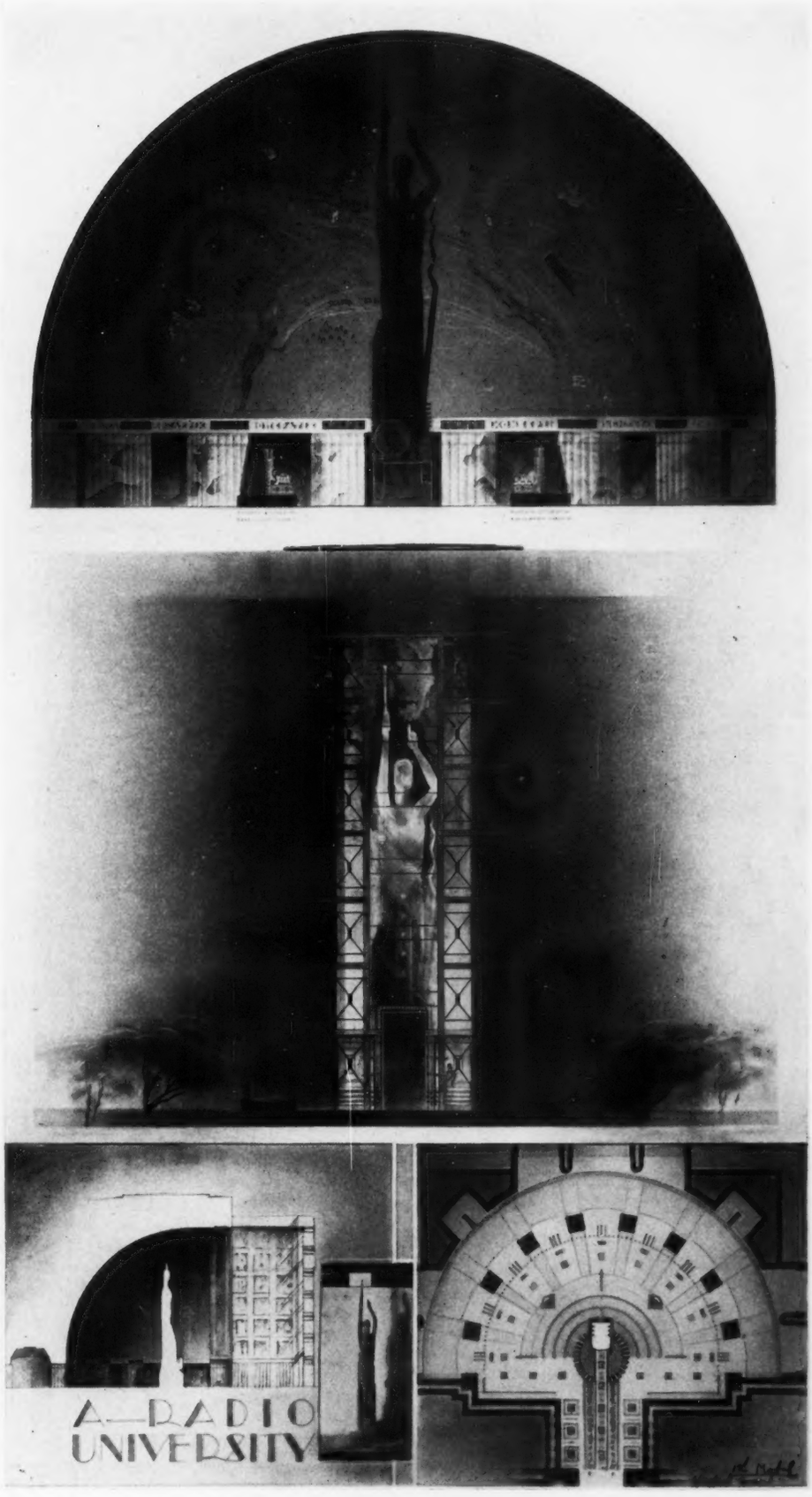
It is left to the discretion of the collaborators as to the amount and distribution of painting and sculpture used in the general design.

The Jury of Award met at the Art Center, New York, on February 16th, and selected the prize-winning designs submitted for the competition arranged by the Alumni.

The Jury was composed of: *Architects:* Thomas H. Ellett; C. Dale Badgeley; C. Cameron Clark; Edgar I. Williams; *Painters:* George Davidson; A. Clemens Finley; Ezra Winter; *Sculptors:* Joseph Kiselewski; Edmond R. Amateis; Paul Manship.

The first medal was awarded to Melvin Morris, Architect, Edward Schade, Painter, and Raymond Barger, Sculptor, students at the Carnegie Institute of Technology, Pittsburgh. Their design is shown opposite.

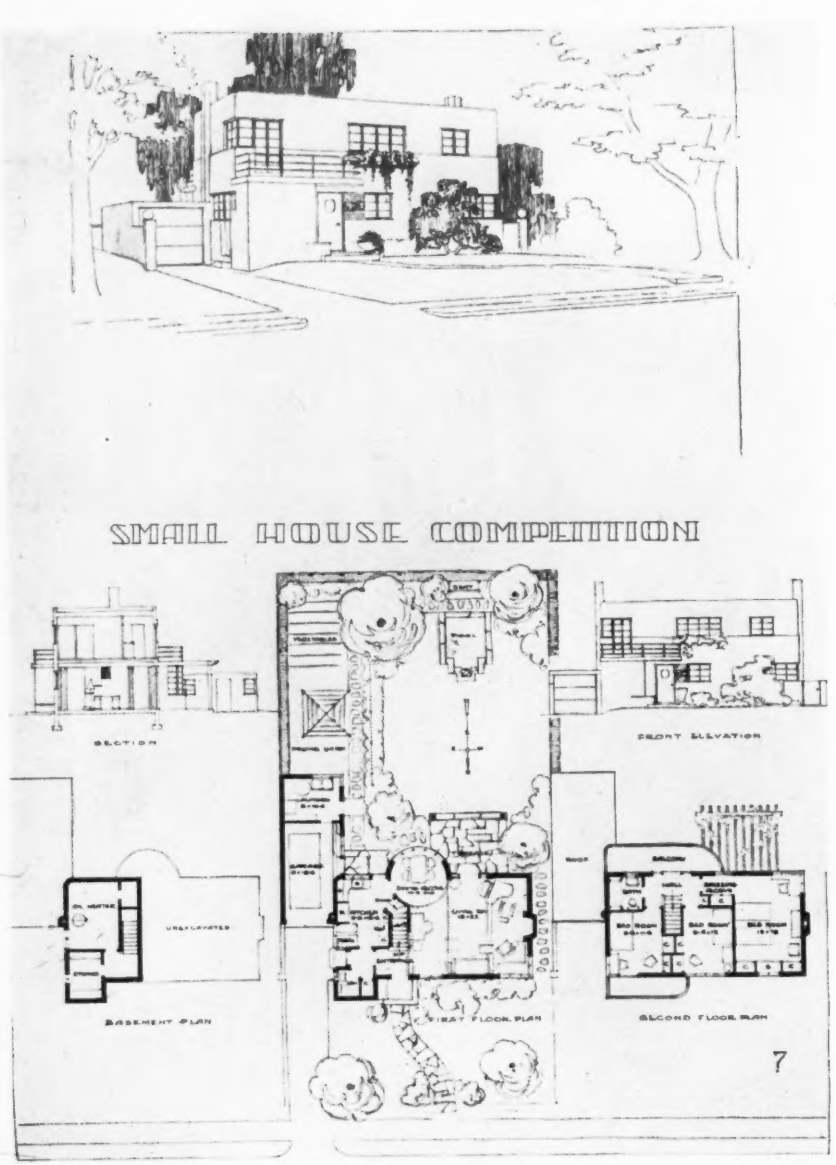
Second medals were awarded to James McNaughton, Painter, E. J. Bocchicchio, Sculptor, and J. Lissoto, Architect, Carnegie Institute of Technology; J. A. Mahoney, Painter, R. Amendola, Sculptor, and Philip G. Freeman, Architect, Yale University; Philip E. Dunn, Painter, Sal Milici, Sculptor, and Donal McLaughlin, Architect, Yale University; Aare Lahti, Painter, Barbara Landeman, Sculptor, and Joseph Palma, Architect, Armour Institute, Chicago, Illinois.



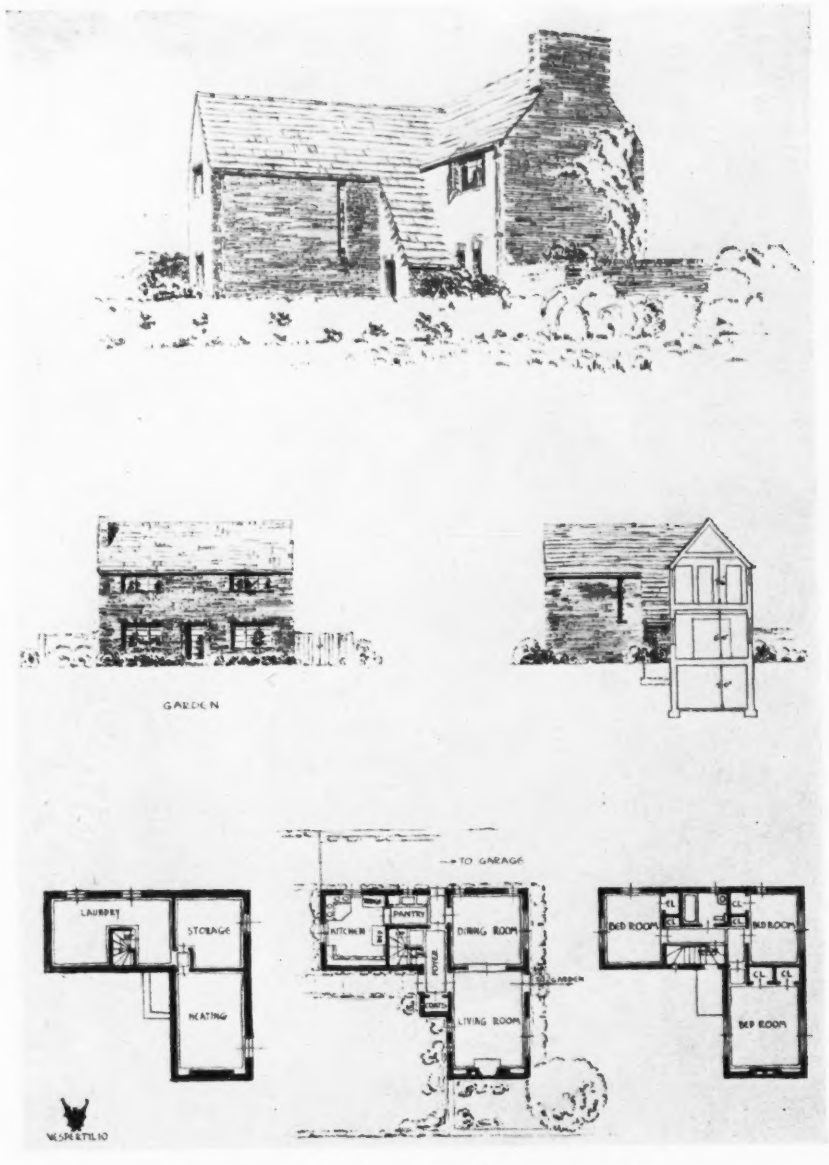
FIRST MEDAL DESIGN FOR "AN ENTRANCE AND LOBBY OF A RADIO UNIVERSITY"

MELVIN MORRIS, ARCHITECT; EDWARD SCHADE, PAINTER; RAYMOND BARGER, SCULPTOR; COLLABORATIVE COMPETITION OF ALUMNI ASSOCIATION, AMERICAN ACADEMY IN ROME

(See text on opposite page)



SECOND PRIZE DESIGN BY ERIK KAEYER, YONKERS, N. Y.



THIRD PRIZE DESIGN BY JOHN DONALD TUTTLE, NEW YORK

COMPETITION FOR A SMALL HOUSE DESIGN SUITABLE FOR MASS PRODUCTION, CONDUCTED BY THE ARCHITECTS' EMERGENCY COMMITTEE OF NEW YORK

(See page 200, March issue, for complete list of awards)

Architect's Emergency Committee Small House Competition

The Greater New York Architects' Emergency Committee's competition for the design of small homes suitable for mass production resulted, as reported last month, in the award of the first three prizes to the accompanying designs. It should be noted that the problem was *not* to design a $3000 house as some of the newspapers erroneously stated, but to attempt houses that could be turned out in quantities in standardized, factory-fabricated units that could be quickly assembled on the job. The program, which was written by Ely Jacques Kahn, Chairman of the Competition, was mailed to the 1700 unemployed draftsmen registered with the Emergency Committee for jobs and aid. Less than two weeks' time was allowed for the preparation of designs.

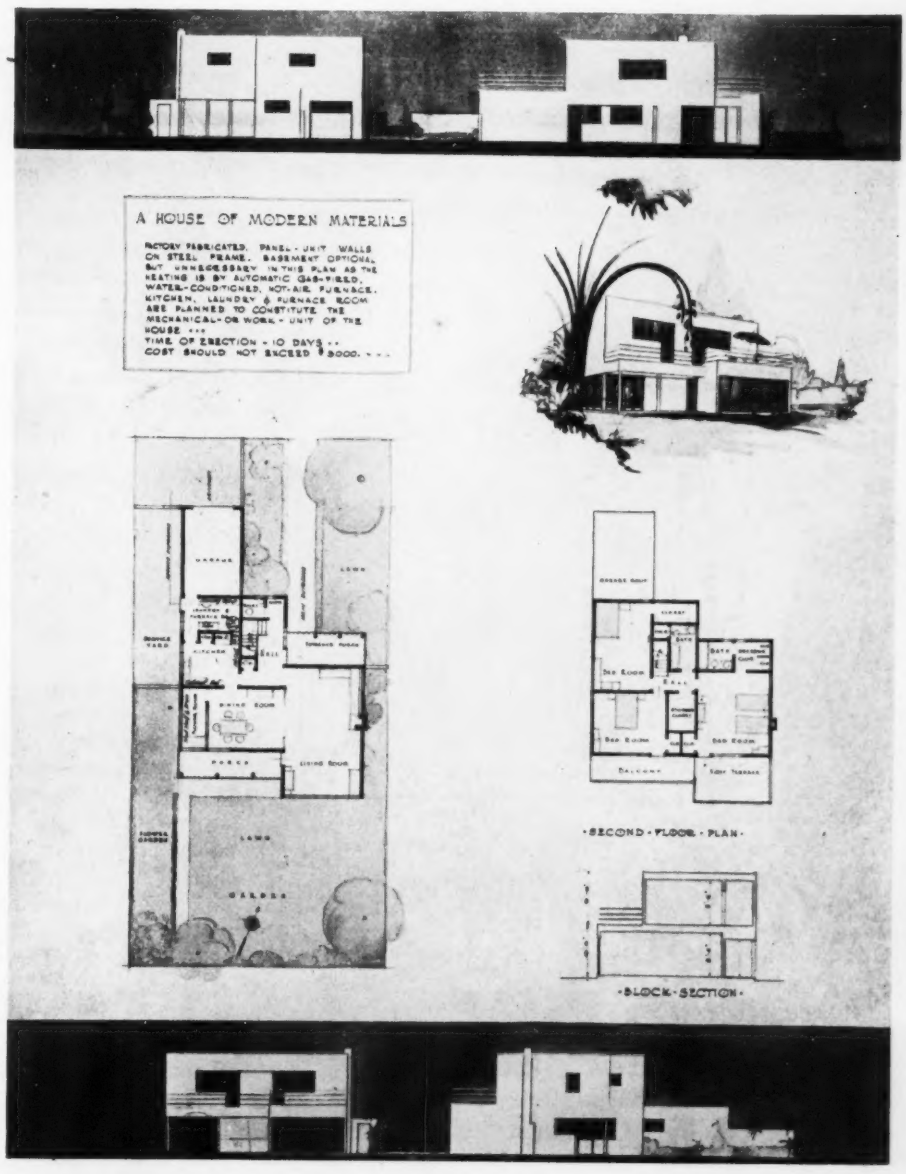
The award of prizes, made up from funds raised by Joseph Urban through his one-man show at the Architectural League, was only a beginning towards helping the unemployed men who took part in this competition. The first four prize-winners were immediately put to work on housing research in connection with Mr. Kahn's Industrial Arts Division of the 1933 World's Fair in Chicago. As the work progresses it is expected that a number of other competitors will be given jobs on the same research. Funds are being raised in addition to the remainder from Mr. Urban's exhibition receipts, to cover the cost of these jobs.

The committee feels that the same type of competition might well be held in other cities by emergency committees to arouse interest and attract attention to the matter of providing jobs for the unemployed. Funds are more easily raised when there is some definite program laid out for their expenditure and the publicity given this competition has been of assistance in bringing out, first, the great number of capable men out of work, and second, the fact that they can be put to work studying some problem for the common good of their own and other communities.

S. Clements Horsley, who won first prize, said, in a newspaper interview, "Efforts of architects, engineers, and material manufacturers in the past have not succeeded in producing a home for the poor man. Present antiquated residence building methods are much to blame. To solve the sociological and economic problems of modern housing we must begin with a clean slate. New materials, new uses for present materials to eliminate the present cut-and-dried methods at the job, simplification of construction, and the reduction of erection labor and costs to a minimum will help to solve the problem.

"In my design I have tried to present an idea I have studied for three years; an individual house for the poor man at an outlay commensurate with his salary, giving him a modern shelter, consistent with his family's needs, built of non-deteriorating and fireproof materials and affording lower costs, lower taxes, upkeep, and investment."

(See page 200, March issue, for complete list of awards)


A HOUSE OF MODERN MATERIALS
FACTORY FABRICATED, PANEL-UNIT WALLS ON STEEL FRAME. BASEMENT OPTIONAL BUT UNNECESSARY. IN THIS PLAN AS THE HEATING IS BY AUTOMATIC GAS-FIRED, WATER-CONDITIONED, HOT-AIR FURNACE. KITCHEN, LAUNDRY & FURNACE ROOM ARE PLANNED TO CONSTITUTE THE MECHANICAL-CORE WORK-UNIT OF THE HOUSE ...
TIME OF ERECTION - 10 DAYS ...
COST SHOULD NOT EXCEED $3000. ...
SECOND-FLOOR-PLAN
BLOCK-SECTION

FIRST PRIZE DESIGN BY S. CLEMENTS HORSLEY, NEW ROCHELLE, N. Y.

This department conducts four competitions each month. A prize of $10.00 is awarded in each class as follows: Class 1, sketches or drawings in any medium; Class 2, poetry; Class 3, cartoons; Class 4, miscellaneous items not coming under the above headings. Everyone is eligible to enter material in any of these four divisions. Good Wrinkle Section: a prize of $10.00 is awarded for any suggestion as to how work in the drafting room may be facilitated. No matter how simple the scheme, if you have found it of help in making your work easier, send it in. Competitions close the fifteenth of each month so that contributions for a forthcoming issue must be received by the twelfth of the month preceding the publication date in order to be eligible for that month's competitions. Material received after the closing date is entered in the following month's competition.
The publishers reserve the right to publish any of the material, other than the prize winners, at any time, unless specifically requested not to do so by the contributor.

THE PRIZES this month have been awarded as follows:

Class I—C. H. Williams, Chattanooga, Tenn.
Class II—W. Edward Cosham, Hartford, Conn.
Class III—Potiphar Hobbledunk, Isle of What?
Class IV—Charles A. Miller, Scranton, Pa.
Good Wrinkle—B. B. McElroy, Houston, Texas

This month the heading design is by Anthony Hartig, of Ridgewood, L. I., who, it will be recalled, was the grand prize winner in our competition, held several years ago, for a heading for this department.

Mr. Gloop (*the* Salvador Gloop, our Professional Adviser) has had no requests for elucidation of any of the points in the program for our competition for the best in *Spizzerinktum* designing that will be understandable to the lay mind. The program *was* clear, we take it. The competition was announced last month in this department and it's been rumored that since the Appomattox (just when we've learned how to pronounce it, too) Monument Competition is over and done with (you can see the prize-winning design for yourself on page 280) the best talent in the profession is now being directed toward *Spizzerinktum* designing.

One last warning—all designs must be sent to S. Gloop, Professional Adviser, SPIZZERINKTUM COMPETITION, PENCIL POINTS, 419 Fourth Avenue, New York, so that they will be received by 5 P. M., Monday, April 11th.

For those of you who are getting a late start perhaps a brief definition of a *Spizzerinktum* will be of assistance. Here it is:

PEN-AND-INK SKETCH BY C. H. WILLIAMS
(PRIZE—*Class One—March Competition*)

THE SPIZZERINKTUM

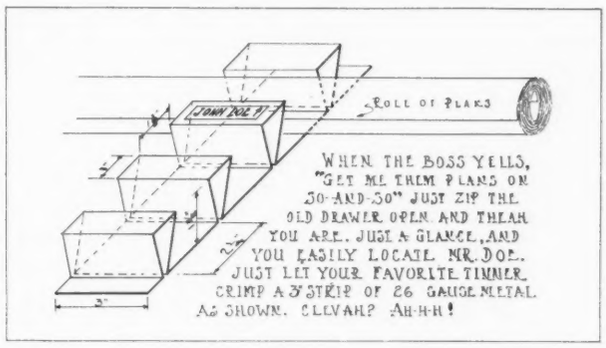
By Charles A. Miller

(PRIZE—*Class Four—March Competition*)

The SPIZZERINKTUM is a device, feature, ornament, detail, decoration, appendage, appurtenance, extension, addition, or design used singly, in combination, or in duplication, made of one material, substance, metal, mineral, combination, compound, mixture, alloy, or preparation, or any or all of them, which may be moulded, cast, carved, sculptured, stuccoed, plastered, stamped, spun, bent, twisted, painted, varnished, shellacked, sized, polychromed, gilded, plated, galvanized, intruded, extruded, or otherwise treated to represent any object, form, shape, pattern, moulding, subject, or nothing at all, and prepared to be nailed, tied, wired, screwed, planted, affixed, or attached with ..... bolts, or equal, if any, bolts, screws, nuts, toggles, clips, braces, standards, hickeys, or other devices, or glued, cemented, stuck, inserted, imposed, superposed, projected from, hung, garlanded, festooned, or draped, or made in the form, color, texture, appearance, arrangement, representation, imitation, caricature, or perpetration of any natural, artificial, or imaginary material, object, subject, article, substance, or thing, which, if genuine, and in its true form, shape, and nature would be unsuitable for the purpose, position, or place where and as it is used, and intended to imitate, deceive, delude, mystify, befuddle, distract, confuse, mislead, cover up, conceal or detract from the obvious purpose of the building, or the exterior, interior, superior, inferior, anterior, or posterior part of the building to which it is applied, to add to the cost, size, weight, taxable valuation, commissions of the architect, and profits to the contractor, for which purpose the SPIZZERINKTUM may be hard or soft, high or low relief, sunk or raised, foreshortened or extended, life-sized, under-sized, or heroic, plain or deco-

rated, and may be inside, outside, topside, or beside, and is superfluous, extraneous, unnecessary, and expensive, as well as affording excellent nesting and resting places for pigeons, sparrows, starlings, and bats, so that, while sometimes seen alone, the SPIZZERINKTUM usually is accompanied or flanked by, alternated or alliterated with others of its kind, right and/or left handed, reversed, or transposed.

CHARLES A. MILLER SAYS: "I am glad that Hon. Mr. Smoot has brought this matter to our attention. Too long we have been bothered with this item, and we never knew just what it should be called. Possibly a later, and I trust a wiser, generation of draftsmen will be able to detail without the use of *SPIZZERINKTUMS*, as well as without the automobile, style 1897, standing left-handed in front of every rendering." With this letter Mr. Miller submitted his definition of a *SPIZZERINKTUM*, which may or may not clarify the situation for you.


TOWBOAT
ROLL OF PLANS
WHEN THE BOSS YELLS, "GET ME THEM PLANS ON 30-AND-30" JUST ZIP THE OLD DRAWER OPEN AND THERE YOU ARE. JUST A GLANCE, AND YOU EASILY LOCATE MR. DOE. JUST LET YOUR FAVORITE TINNER CRIMP A 3" STRIP OF 26 GAUGE METAL AS SHOWN. CLEVAH? AH-H-H!

SUBMITTED BY B. B. MCELROY OF HOUSTON, TEXAS

(PRIZE—*Good Wrinkle—March Competition*)

A TOAST

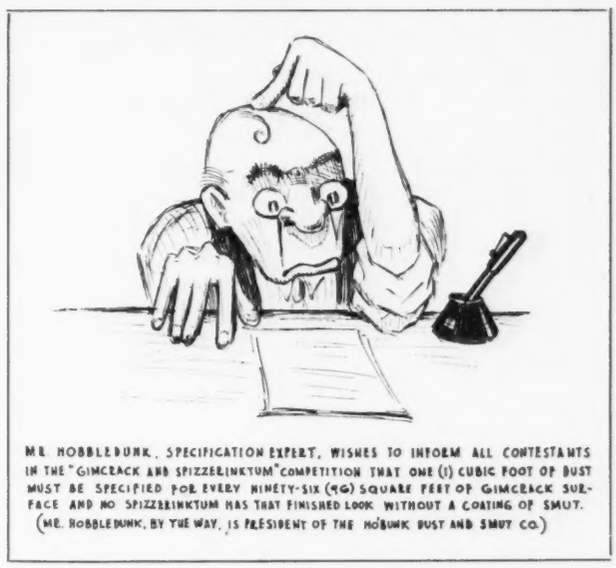
By W. Edward Cosham

(PRIZE—*Class Two—March Competition*)

Here's a hearty toast to Don Graff,
From the wheat he is taking the chaff;
And with us we think you will agree,
He should be made an honorary M.D.
Which is either a Doctor of Matta
Or if you prefer it a Master of Data.

It should be both a profit and pleasure,
Indeed to a degree hard to measure,
Your printing of this valuable matter,
To be known as day-tuh not datter.
And now without too much levity,
We give you a toast unto its brevity.

A WRINKLE FROM Robert T. Gidley, of Melrose, Mass.: "Make the useful sandpaper block still more useful. Here's how: Cut a piece of chamois slightly smaller in size than the block and glue it on the back. Then after pointing a pencil on the sandpaper reverse the block and pass the lead across the chamois, revolving the pencil between the fingers as you do so. The chamois will remove all the lead particles which otherwise will drop off as you draw and tend to smudge the paper. It's simple but I find that it helps a lot."


MR. HOBBLEDUNK, SPECIFICATION EXPERT, WISHES TO INFORM ALL CONTESTANTS IN THE "GIMCRACK AND SPIZZERINKTUM" COMPETITION THAT ONE (1) CUBIC FOOT OF DUST MUST BE SPECIFIED FOR EVERY NINETY-SIX (96) SQUARE FEET OF GIMCRACK SURFACE AND NO SPIZZERINKTUM HAS THAT FINISHED LOOK WITHOUT A COATING OF SMUT.
(MR. HOBBLEDUNK, BY THE WAY, IS PRESIDENT OF THE HOBUNK DUST AND SMUT CO.)

POTIPHAR HOBBLEDUNK—DRAWN FROM LIFE BY EMANUEL DESIRA

(PRIZE—*Class Three—March Competition*)

IN SUBMITTING the above portrait of himself Mr. Hobbledunk wrote us, in his own modest way, as follows:

"DEAR E.L.C.

"As president of the newly-formed Hobunk Dust and Smut Company I wish to compliment you on the broad and noble spirit shown in bringing about the 'Gimcrack and Spizzerinktum' Competition for the purpose of popularizing gimcracks and spizzerinkta, which are not complete without their accessories—dust and smut.

"Propaganda is the furthest thing from my mind when I say for the Hobunk Dust and Smut Company that no other company can offer finer quality dust and smut than the Hobunk Dust and Smut Company.

"Sincerely yours,

"POTIPHAR HOBBLEDUNK"

PEN-AND-INK SKETCH BY LAWRENCE WRIGHT

Menu Cover for the Liverpool Architectural Society

A LETTER ABOUT H. R. 6187

The Editors,
GENTLEMEN:

"It seems as though the publishing of a recent article in the January issue of PENCIL POINTS, relative to H. R. 6187, has aroused considerable debate. This between members of the Supervising Architect's office of the Treasury Department, at Washington, and representatives of the A.I.A. and PENCIL POINTS.

"Noting the article by Mr. H. H. Harriss of the office of the Supervising Architect, published in the March issue of PENCIL POINTS, it falls to the lot of the architectural profession to help champion the cause; H. R. 6187. Being in the same category of depression-bitten architects, who are credited with the concoction of the bill, I cannot remain passive to some of the arguments presented for its defeat.

"Whether the motive of the profession be altruistic or purely selfish should not be stressed too largely, as it must be remembered that as humans we are all striving for those things which affect our own aggrandizement and good interests. As architects, it is gratifying to feel that altruism plays an important part in our service to mankind, yet this would not long survive if the recompense of our efforts were removed. Even our good friend Mr. Harriss, by the import of the article *Provincialism vs. H. R. 6187*, commits himself to this classification.

"The question simply stated is: 'whether the passage of H. R. 6187 will be to the best advantage of the majority concerned?' Nay, even the malicious, politically aggressive, falsifying architect, we sometimes read about. We of the profession feel that the passage of the bill will fulfill the above conditions, and are taking our stand for its successful issue.

"Certainly the work of the Supervising Architect's office is well worthy of commendation and much praise, as evidence shown through their past work of many outstanding examples. However, do not the personnel of this office (even with an abnormal force) represent a comparative few among the many architects and draftsmen in this country. With this in mind the author of *Provincialism vs. H. R. 6187* would hardly feel justified and exercise his ego to such an extent as to pronounce the work of the Supervising Architect's office supreme, and of unchallenged excellence.

"If through political influence incapable members of the profession were given private commissions, if plans should be completely rechecked, and specifications rewritten; then it must follow that the taxpayers of the United States are being deceived by the false illusion that all governmental offices are filled by highly skilled and efficient men.

"It is rather hard to conceive of the idea that Post Office Buildings are of such highly technical design that the average, much less the outstanding, architects of the country could not handle the work satisfactorily. To all appearances these buildings in their entirety are much the same as other buildings, made up of various component parts of the nation's best building materials. As to the equipment which is of such a highly technical nature that the services of specialists are required in its design, would it not be feasible to suggest that this work continue to be handled by a small staff of men in the employ of the Supervising Architect, to work in conjunction with the private architect on the major work of the building. Naturally this would not form a part of the fee paid. In any event a small staff will have to be retained to handle the small work and maintenance that is required by the postal system, and for which the bill does not provide.

"The question of permanency of Civil Service employees in any branch of the Federal System is debatable, and it is hard to see why the men in the Supervising Architect's office will be, or should be, treated differently from those of any other department. It is quite evident and a well known fact that governmental building has increased considerably through recent construction programs. It is also evident that many additional men have been employed to care for this additional work. When the program draws to a close what happens? Either these men are kept on the Federal payroll or they are let go.

"If they are retained the cost of executing plans for governmental buildings naturally will increase far above the minimum figure of two per cent given us by Mr. Harriss. This again affects only a small number of the architects and draftsmen of the country. Here we consider who stands the expense; and this is none other than the taxpayer.

"If the men are let go, would they not then have to sell out their homes in Washington, possibly after a considerably larger percentage of these men have purchased property.

"If the work of the Supervising Architect's office were distributed among architects as provided by H. R. 6187, draftsmen throughout the country would be gainfully employed by these firms. This would promote a more uniform distribution of fees, thereby aiding many communities rather than one. With increased activities it is reasonable to assume more work would be brought into private offices, resulting in permanent employment for the draftsmen, and in larger numbers.

"While it might be probable, but hardly possible, that an architectural firm makes as much as seventy-five per cent clear and above expenses, it is exceedingly doubtful. If it does, what happens to a large portion of this income? It is taxed heavily and returns to the coffers of the Treasury Department, while the monies paid out in salaries to Civil Service employees are tax-free and gone forever. This alone is worthy of much serious thought.

"The big feature behind the bill H. R. 6187 in providing commissions for individual architects, puts it in the same classification of all other relief bills recently enacted by Congress. These bills all provide for relief of stagnation in business, either through an appropriation of funds, or creating public works. To arouse one of our largest industries, that of building, of which architecture plays an important part, would be a vital factor in the revival of business in general.

THUS H. R. 6187 CAN RENDER A GREAT PUBLIC SERVICE

"In advancing these remarks, I do not wish to be misunderstood in that I rally to the aid of the editorial policy of PENCIL POINTS in publishing their position in regard to this bill, but rather to the successful issue of the question as to its beneficial effect upon the members of the profession who will share the fruits to be derived from the passing of it, H. R. 6187. I do, however, want to commend PENCIL POINTS for the stand they take in the matter, and believe the publishing of the article in the January issue of their magazine was most timely; and highly appreciated by the vast majority of the architectural profession.

"Very truly yours,
(*Signed*) "HENRY E. REUTHER."
Architect, Dayton, Ohio

THE SPECIFICATION DESK

Whys and Wherefores of the Specification

12—Metal Furring and Lathing

GENERAL CONDITIONS

General Conditions of the Contract of the American Institute of Architects, current edition, shall form a part of this Division, together with the Special Conditions, to which this Contractor is referred.

SCOPE

The work included in this Contract and described in the following specifications comprises all the metal furring and lathing as indicated by the Contract Drawings Nos. 1 to 8 and Nos. 200 to 202, inclusive.

In preparing these specifications we have separated Metal Furring and Lathing, and Plaster, and specified them separately. Quite often they are included under one heading but as the plastering contractor usually subcontracts the Metal Furring and Lathing we believe it just as good to make them separate contracts. More and more specifications are being subdivided so as to eliminate subletting by the subcontractors. Each subletting of a contract means added profits to be added to the total costs of the building. The metal furring and lathing contractor and the plastering contractor submitting bids direct to the general contractor have included only their profits on their respective work, whereas if the plastering contractor submits a bid including the metal lathing, he must add a profit not only on his own work but also the metal lath cost.

RELATIONS WITH OTHER TRADES

This Contractor shall carefully examine the Structural Steel diagrams and shall furnish all additional hangers, supports, or other work necessary to support his work properly and safely.

Carefully examine the drawings for the Mechanical Trades and provide for enclosing any work of these trades requiring enclosures shown on Contract drawings.

Suspended ceilings or other work included in this Division must not be placed until all piping, pipe covering, wiring or other service work has been installed, tested, and approved.

MATERIALS AND WORKMANSHIP

All wire lath channels shall be (Manufacturer's Name), manufacturer of kind and weight mentioned in subsequent paragraphs.

SUSPENDED CEILINGS

Suspended ceilings shall consist of hangers, purlins, cross furring members, and lath.

Hangers shall be spaced not to exceed 4'0" center to center each way and shall be of sufficient length that the upper end of the hanger may be wrapped around the steel or formed to provide a suitable anchorage in the concrete slab and the lower end given two complete turns around the runner channels and three twists about itself. Hangers shall be full 7/32" diameter soft annealed rods.

Purlins, consisting of 1½" channels, weighing not less than 1.05 pounds per lineal foot or 1½" x ⅛" angles, spaced not more than four (4) feet apart, shall be bolted to each hanger with ⅜" diameter stove bolts.

Where purlins are attached to beams, girders or trusses, approved anchors or clips shall be used. Extreme care shall, in all cases, be taken to avoid damaging fireproofing.

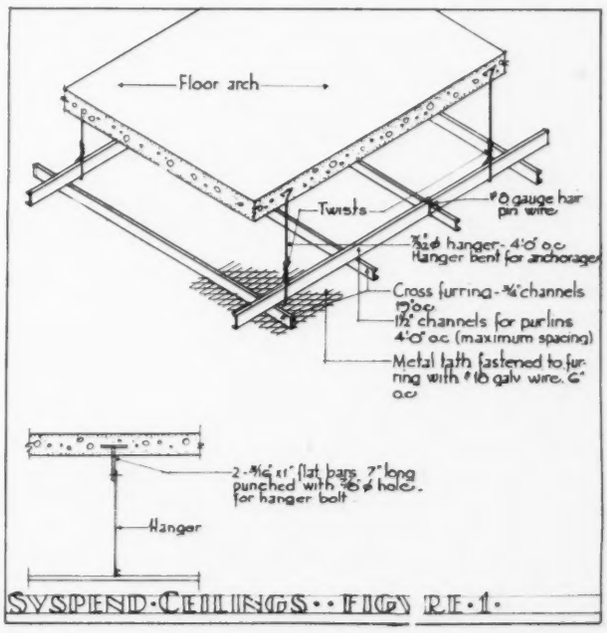
Cross Furring, consisting of ¾" channels, weighing not less than .6 pounds per lineal foot, spaced nineteen (19) inches on centers, shall be secured to each purlin with at least No. 8 gauge hair pin steel wire clips, or No. 16 galvanized annealed wire.

Lath shall be (Manufacturer's Name) lath.

Lath shall be tied to cross furring with No. 18 gauge galvanized wire not over six (6) inches apart. The ends and sides shall be lapped not less than one (1) inch and securely laced with No. 18 gauge wire to each furring member at intervals of not more than six (6) inches.

Brackets for large beams shall be formed of one (1) inch steel members spaced as for purlins and securely fixed to masonry walls or other structural supports. Cross fur and lath between brackets as specified for ceilings.

Where ceilings, cornices, or other architectural features formed with metal lath, are built out from or finished against masonry walls, tile, or concrete arch soffits, or hollow tile walls or partitions, the lath shall extend onto


Floor arch
Twists
#8 gauge hair pin wire
⅜"ø hanger - 4'0" o.c. Hanger bent for anchorage
Cross furring - ¾" channels 19" o.c.
1½" channels for purlins 4'0" o.c. (maximum spacing)
Metal lath fastened to furring with #18 galv. wire. 6" o.c.
2 - ⅝" x 1" flat bars, 7" long punched with ⅜" ø holes for hanger bolt
Hanger
SUSPEND-CEILINGS--FIG. RE-1.

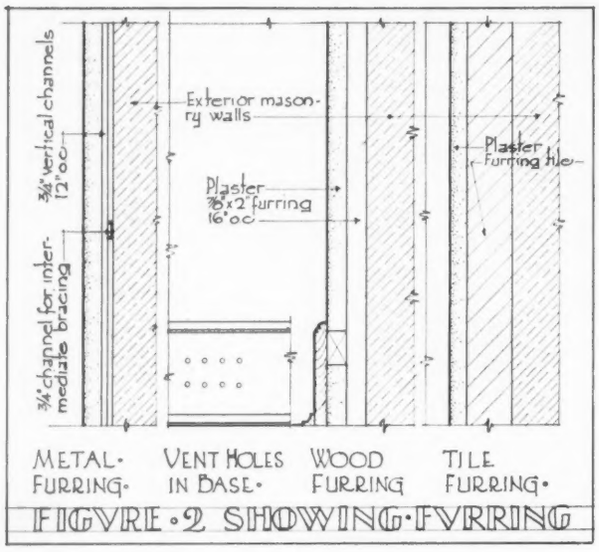


FIGURE 2 SHOWING FURRING

such surfaces at least three (3) inches and be securely fastened thereto. Where different materials occur in surfaces to be plastered, the vertical joints at angles or in the same plane shall be covered by a strip of lath extending three (3) inches on either side of the joint.

If the suspended plastered ceilings are of the heavy coffered or ornamental type where there might be considerable weight, special hangers must be specified to carry this load. The size of these hangers is then dependent upon conditions and will vary in each case.

Many architects specify strap hangers. They shall extend into the floor arches or be fastened to the steel and shall be formed of two pieces of 3/16" x 1" flat bars, not less than seven inches long, bolted together to form a T and punched to receive ⅜" diameter bolts at the lower end. This makes a good hanger but more costly than the rods and requires additional labor to install. For the usual run of work they are not any better than rods. Rods are mostly used today throughout for furring and lathing. See Figure 1.

The soft annealed rods can be easily fastened to any floor construction with the possible exception of concrete floor slabs and more easily fastened to the runner channels with less labor than the flat strap hangers. In fastening the rods a method of twisting is used which resembles a saddle twist. This twist becomes tighter as the load becomes greater, insuring a thoroughly substantial fastening.

Solid Partitions

Where metal lath partitions are required, they shall be constructed of ¾" steel channel studs spaced not more than sixteen (16) inches on centers, secured to one (1) inch slotted steel channel runners at bottom. Runners shall be punched to receive studs and be securely fixed to floor slabs at bottom. Top of studs are to be cut into floor arch or ceiling lath.

The studs shall be stiffened by temporary intermediate braces attached to the studs by this Contractor and removed by him after the scratch coat is set.

The studs shall be lathed on one side only. The long dimension of the lath sheets shall run at right angles to the studs and be secured as specified for lathing on walls and ceilings. Extend lath three (3) inches onto adjacent wall and ceiling surfaces.

Wall Furring

Where wall furring is required, ¾" vertical channels spaced not more than 12" center to center shall extend from floor to ceiling arch and be firmly secured top and bottom. Intermediate braces shall be provided as specified for partitions.

Furring is applied against the exterior wall to which metal lath is secured. It forms a space between the wall and the plaster. This space makes impossible the transmission of dampness from the wall to the plaster. No matter how well a wall may be built, there are times, for instance, prolonged and heavy rains, when the exterior walls will be quite damp. If the plaster is applied directly to the wall this dampness will be quickly and directly transmitted to the plaster. But with furring the plaster is free of the wall and is protected by the air space against the dampness. See Figure 2.

Furring is an added safeguard for the well constructed building and not a cure-all to protect interior finishes from water coming through poorly built walls. Build the wall to exclude water and the furring will take care of the dampness.

Furring is either of metal, wood, or hollow tile. Under this specification heading, we are directly concerned with metal furring but while on the subject we will describe the other forms of furring and wall protection.

Another commonly used method of protecting the plaster from dampness is to apply, under pressure, two coats of asphalt directly against the inside face of the exterior walls. This method eliminates the use of any furring and the plaster is applied directly to it.

For detailed information about metal, wood, and tile furring see Figure 2.

Referring to Figure 2, you will see a cluster of small holes in the wood base. These holes have been placed there for the specific purpose of creating a flow of air in back of the plaster. A current of air throughout this space speeds the drying out of any major dampness and assists in keeping the wall dry under most conditions. In keeping this space dry the metal lath and furring is also protected from rust action setting in; even though the lath has been thoroughly painted, it must be remembered that in cutting the sheet to fit the cut ends present unpainted surfaces which are subject to rust. It costs very little to drill these holes in the base along the exterior walls and we believe it well worth the cost.

Pipes and Ducts

Where vertical pipes or ducts are required to be enclosed with metal furring and lath, the furring shall be executed as specified for wall furring.

Where wall furring, pipe enclosures, or partitions are required to support plumbing fixtures, additional horizontal members, consisting of 1½" x 3/16" flats, shall be wired to verticals at the proper height for fixture support tappings.

Covering Pipe Chases

Where metal lath covering is required for pipe spaces, slots, or chases, the lathing shall be rigidly secured to adjacent walls, furring or arches, and extend at least three (3) inches each side of opening. Spaces over twelve (12) inches wide shall be furred, using verticals and horizontal members, as specified for wall furring, or the lath shall be reinforced in other approved manner.

Before any lathing is installed across pipes, chases, or concealed radiations, it must be certain that all pipe connections, whether heating or plumbing, are absolutely tight by thoroughly testing them under a high water pressure.

After the test has been made and all connections found to be perfect, then the lathing and plastering may pro-

ceed. Taking chances, through carelessness or to speed up the work, is bad. Development of leaks after the plastering has been completed necessitates expensive repairing and unsightly patching.

JAMBS AND HEADS

Where plastered door or window jambs or heads are shown or specified, this Contractor shall fur and lath around lintels and into jambs or heads to bring the finished face of the plaster to lines shown, using materials and methods as specified for wall furring.

IN GENERAL

All furring, lathing, cornices, and beams shall be level, plumb, true and rigid; all vaulted and curved work shall be true to the forms indicated, leaving all surfaces in proper condition to receive plastering and in general one (1) inch back of finished lines.

Particular care shall be exercised to insure that verticals in partitions, at window reveals, pilasters, and pipe enclosures shall be plumb and square, so that, when lathed, surfaces shall be true and adjacent surfaces, parallel or at right angles as indicated.

STUDS FOR HOLLOW PARTITIONS

Shall be 3/4" cold rolled channels weighing not less than 276 pounds.

The studs shall be stiffened by temporary intermediate braces attached to the studs by this Contractor and removed by him after the scratch coat is set.

The studs shall be lathed on one side only. The long dimension of the lath sheets shall run at right angles to the studs and be secured as specified for lathing on walls and ceilings. Extend lath three (3) inches onto adjacent wall and ceiling surfaces.

The partition shown on Figure 3 is a soundproof metal lath and plaster partition. Each face of this partition is self-supporting without any connecting braces, ties, etc., and about 8" apart. Hanging in the middle of this partition, and secured top and bottom is a deadening quilt the entire length of the partition. This partition was used in one of our buildings between two departments in a Church School to prevent disturbance to either from singing, etc., being transmitted through the wall. Being hollow, and having no connecting features to carry sounds, noises, etc., it makes a very effective soundproofing partition. The deadening quilt is an additional sound deadener.

CORNER BEADS

Corner beads shall be of expanded metal lath forming an integral part of corner bead of (Manufacturer's Name) make and shall be installed on all vertical salient angles in plastered rooms or spaces extending from base to ceiling or to picture mould ground where same occurs. They shall be set plumb and true and be rigidly secured to lathing, masonry, or other surfaces.

Corner beads should always be included and specified for all vertical salient (outside) angles. They protect the corners and prevent chipped or broken arrises.

GROUNDS

Shall be fastened to furring in the approved manner, rigid, and secure to form nailing for wainscot paneling and blackboards.

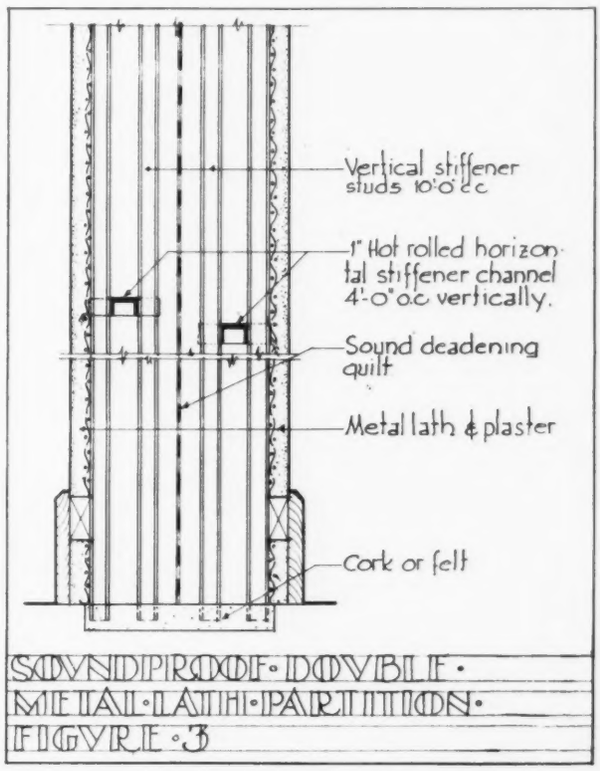
When specifying lath and furring we suggest as in past articles that they be specified by trade mark and manufacturer's name including two or three names. Lath may be had in many types and mesh designs each supposedly of greater plaster and labor saving value than its competitor. There is the ordinary mesh, rib lath, and sheet lath, etc., each type having merit and each a place where it can be used to advantage. Lath is made of steel, painted black, copper bearing or galvanized; the value in their respective order. The most commonly used for good work should be the copper bearing iron lath.

PAINTING AND DIPPING

All furring members, purlins, hangers, clips, etc., shall be completely cleaned of rust and dipped or thoroughly painted with asphaltum varnish before erection.

CUTTING

After the work of other contractors has been finished this Contractor shall do all cutting and framing around fixtures, outlet boxes, fittings, piping, conduits, and other appurtenances or supports extending through furred and lathed surfaces.


Vertical stiffener studs 10'0" c c
1" Hot rolled horizontal stiffener channel 4'-0" o.c. vertically.
Sound deadening quilt
Metal lath & plaster
Cork or felt

SOUNDPROOF·DOUBLE·METAL·LATH·PARTITION·FIGURE·3

A CRUISE EXTRAORDINARY

It is announced that the "Beach-Lambert Architectural Research Expedition" will set sail about June first on a two or three year cruise in southern waters, visiting the lesser known coastal regions and islands of Central and South America, Oceanica, and southern Asia for the purpose of making paintings, measured drawings, sketches, and photographs of items of architectural interest.

F. Gerard Lambert is an American artist with ten years of Parisian training, several of whose paintings hang in European and American galleries.

W. W. Beach has long been a practicing architect in Sioux City and Chicago and is well known to PENCIL POINTS readers by reason of his articles on specifications.

Negotiations are now under way for syndicating and otherwise disposing of the pictures and stories that constitute the major purpose of the cruise. The expedition is also in search of a suitable boat, which should be about forty feet long, of good sailing qualities (without auxiliary power), have good headroom in cabin, four bunks, and ample storage space. It is understood that the adventurers are ready and willing to beg, borrow or steal such a craft, might even buy or rent it.

Correspondence is invited with anyone interested in any phase of the subject. Address W. W. Beach, 28 East Huron Street, Chicago.

THE ARCHITECTS' SMALL HOUSE SERVICE BUREAU

(Continued from page 282)

Directors of the Bureau. Thus, at this meeting the Board first acted under the authority given it by the preceding Convention, "to take such active part *in the management and control* of the Bureau as it may deem advisable."

On page 58 seq. is Mr. Brown's report. Mr. Stephens again reports the opposition of the New Jersey Chapter, after which the Convention voted that "the report be accepted and that the work of the Committee in general be highly recommended." Then followed general discussion on details of the program.

From Report of the Westchester County Society of Architects: "The 1923 Convention records a statement of the Directors to clarify the Institute's responsibility to and relationship with the Bureau to the effect that it assumed no more responsibility for the Bureau's 'specific elements of service' than it did of the 'individual members of the Institute,' and that it assumed no 'interest in or approval of any specific acts of the Bureau in the development of its operation nor any financial interest or control whatever.' "

From A.I.A. Proceedings, 1923: In the Board's Report (p. 13) the Board notes that "the problems naturally incident to any such development have been given careful study and policies *established in accord with decisions of the Institute Board.*" It adds: "the report includes a statement by this Board, adopted at the December meeting, defining the relationship that exists between the Institute and the Bureau, and *the control vested in the Institute through its right to appoint a majority of the Directors of the Bureau.*"

Note:—*By the above quotations, the Board shows it was actively controlling the policies of the Bureau, as intended, and recognizes specifically the form of control vested in the Institute.*

From A.I.A. Proceedings, 1924: The Board's report again voices its support of the Bureau and "hopes that in the future the opposition to the project will only come from without the profession, and not from within."

From Report of the Westchester County Society of Architects: The 1926 Convention adopted a resolution requesting a report from the Directors on certain matters related to the Bureau, and the Convention was informed that "the organization which was formed for the control of the Bureau has not been effected."

From A.I.A. Proceedings, 1926: In addition to the above quoted phrase the Board Report contained the following: "The Executive Committee at its March meeting studied the Small House situation and recommended that the Institute continue its control.

"At the present meeting of the Board it has developed that while the control proposed has not been exercised in fact, the principles of the Institute have none the less been an important factor in all the deliberations of the Bureau. The Board has met with the Bureau representatives and is convinced of their intention to carry on the work of the Bureau in accordance with the directions of the Board of Directors of the Institute issued in May, 1923."

It is also noted that discussion by the Convention extends from p. 44 to p. 50, inclusive, and that a resolution by the New Jersey Chapter was defeated 34 to 108. Also, in a statement of policy by the Directors of the Bureau, read to the Convention, occurs the following phrase: "If services of individual architects are beyond the economic range of the small house owner, then it is the business of architects to do something to bring their services within range."

From Report of the Westchester County Society of Architects: "The 1927 Convention received a report of the Directors pertaining to the Bureau, agreeable to the request of the 1926 Convention, which included a report of Counsel and a financial statement."

From A.I.A. Proceedings, 1927: The Board of Directors of the Institute, after reporting on financial responsibility, reported as follows: "The organization and purpose of the Bureau have been explained to the Institute at six consecutive conventions. The Board of the Institute has carefully considered all phases of the Bureau and its relation to the Institute and to the profession, and believes that the plan of the Bureau, as operated, is such that it can bring no responsibility to the Institute other than the nomination of Directors to the Bureau Board who exercise a control of the policies of the Bureau.

"The Board of Directors reaffirms its endorsement of the Bureau and in so doing it is not overlooking the objections which have been stated in opposition to the Bureau, but firmly believes that the good the Bureau is doing in its contribution to a better type of small house far outweighs the objections."

In 1928, not referred to by the Westchester County Society of Architects, the Report of the Committee on Small Houses included several references to the development of the Bureau program. No opposition of any kind was presented and the report was accepted. No Committee on Small Houses has since been appointed. The Bureau is in effect the Small House Committee activity of the profession.

From Report of the Westchester County Society of Architects: "Since 1929 an impenetrable obscurement has characterized the relations of the Institute with the Bureau . . . . "

Note:—*Each year the Board of Directors of the Institute has appointed Directors of the Bureau as provided for and as done since November, 1921. The Directors of the Bureau have had important meetings and authorized the enlarged program of the Bureau carried out in 1930 and 1931.*

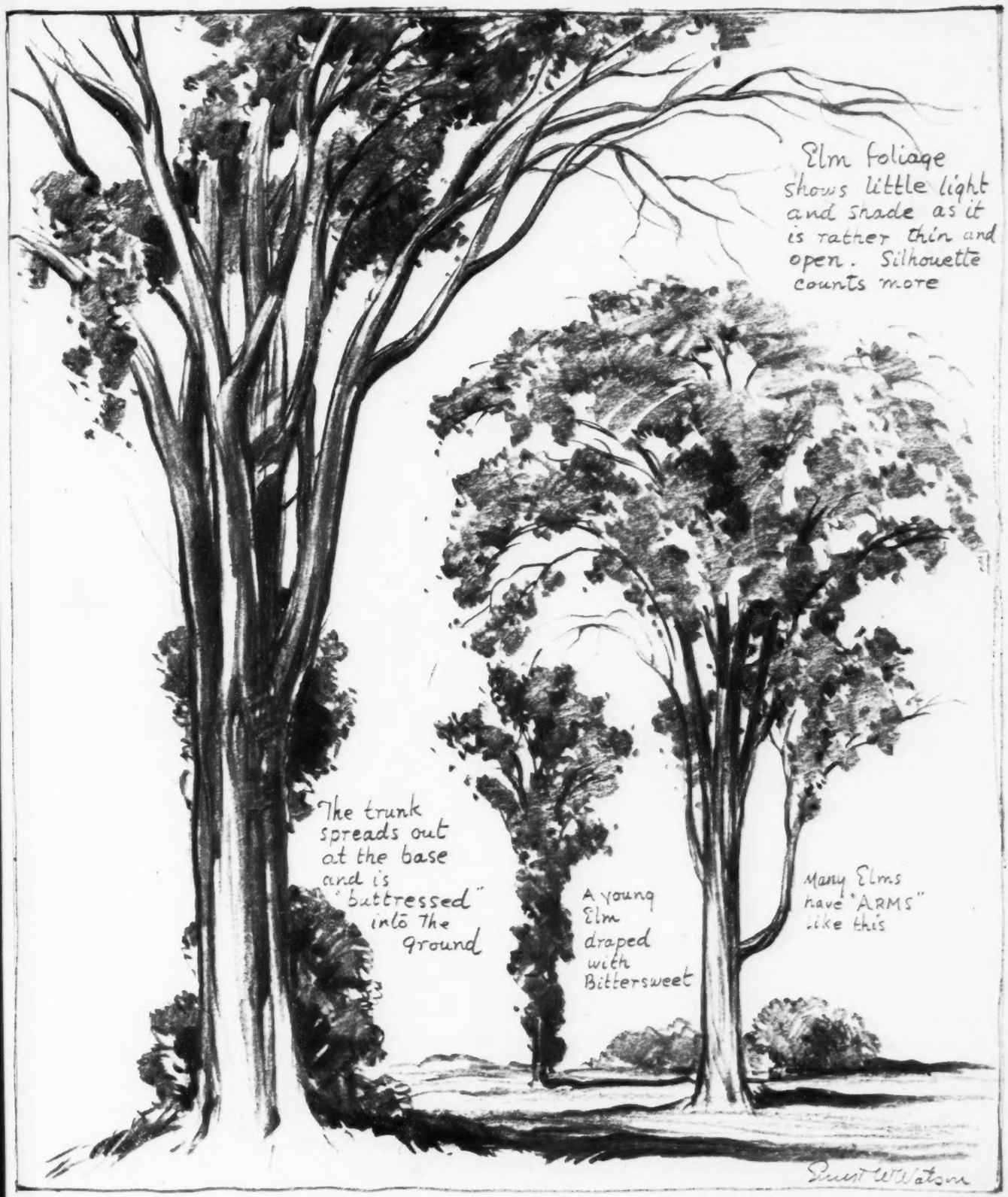
From Report of the Westchester County Society of Architects: "The action of the Directors in approving the contract between the Bureau and the National Homes Finance Corporation in October, 1931, is a violation of the clear and positive pronunciamento of the Directors made in 1923, no record of revision or voidance of which has been found in the published documents of the Institute."

Note:—*Quotations from A.I.A. Proceedings given above show clearly the error of this assertion. Such approval is in accord with the original procedure as repeatedly approved and as exercised by the Board of the Institute since the start, and as referred to specifically in the Report of the Board for 1923, quoted above, together with the pronunciamento above referred to.*

From Report of the Westchester County Society of Architects: "There is no evidence that this affiliation has the endorsement of the members of the Institute as discussion of the Bureau has been prevented in Conventions and in the Octagon."

Note:—*The action of the 1921 Convention, not referred to by the Report of the Westchester Society, records in full detail the "endorsement" by the Institute, and the arrangement for control as fully set forth.*

The above notes of Convention action show clearly the extent to which full discussion of the Bureau has been permitted.


Elm foliage shows little light and shade as it is rather thin and open. Silhouette counts more
The trunk spreads out at the base and is "buttressed" into the ground
A young Elm draped with Bittersweet
Many Elms have "ARMS" like this
Stuart W. Watson

ELDORADO

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The Master Drawing Pencil

Berkshire Trees No 4

ELM. Direct broad strokes, laid down with pressure. Soft leads 3B 4B, 5B on Cameo paper. You can't erase on Cameo but it does get the utmost from soft leads

Next month: White birch trees illustrated

Send for samples of ELDORADO *to the* JOSEPH DIXON CRUCIBLE COMPANY, *Dept.* 167-J, Jersey City, N. J.

SERVICE DEPARTMENTS

THE MART. In this department we will print, free of charge, notices from readers (dealers excepted) having for sale, or desiring to purchase books, drawing instruments, and other property pertaining directly to the profession or business in which most of us are engaged. Such notices will be inserted in one issue only, but there is no limit to the number of different notices pertaining to different things which any subscriber may insert.

PERSONAL NOTICES. Announcements concerning the opening of new offices for the practice of architecture, changes in architectural firms, changes of address and items of personal interest will be printed free of charge.

FREE EMPLOYMENT SERVICE. In this department we shall continue to print, free of charge, notices from architects or others requiring designers, draftsmen, specification writers, or superintendents, as well as from those seeking similar positions. Such notices will also be posted on the job bulletin board at our main office, which is accessible to all.

SPECIAL NOTICE TO ARCHITECTS LOCATED OUTSIDE OF THE UNITED STATES: Should you be interested in any building material or equipment manufactured in America, we will gladly procure and send, without charge, any information you may desire concerning it.

Notices submitted for publication in these Service Departments must reach us before the fifth of each month if they are to be inserted in the next issue. Address all communications to 419 Fourth Avenue, New York, N. Y.

THE MART

Leon F. Maca, 506 Linden Avenue, Crete, Nebraska, has the following copies of PENCIL POINTS: August, September, October, November, and December, 1924; February, March, April and May, 1925; September, October, November, and December, 1926. *Architecture:* October, 1925; October, November, and December, 1926; January, February, and March, 1927. He will exchange or sell these for the following copies: PENCIL POINTS: June, August, and September, 1927; January, June, and July, 1928. *Architecture:* August, September, and October, 1927; January, July, August, September, October, and November, 1928.

Thomas Rollands, G. P. O. Box No. 57, Cleveland, Ohio, has for sale the following copies of PENCIL POINTS: January, February, April (2 copies), May and June, 1926; March, September, October, and December, 1927. Price 25c. per copy.

Simons and Lapham, 42 Broad Street, Charleston, S. C., would like to purchase the following copies of PENCIL POINTS: May, 1922; November, 1926; November, 1927.

Arthur E. Nimitz, P. O. Box No. 1562, Sta. A., Chattanooga, Tenn., would like to purchase a used, new edition of Hool & Johnson's *Handbook of Building Construction*, Vols. 1 and 2; *Kidder-Parker Handbook*, 18th edition; also other practical books on estimating and building construction.

M. Hershey, 337 Cumberland Street, Lebanon, Pa., has for sale the following copies of PENCIL POINTS: October, November, and December, 1926; all in 1927 except January; all in 1928 (2 copies of May); January to October, 1929, inclusive.

Stephen J. Ames, West Cheshire, Conn., has for sale the following copies of PENCIL POINTS from October, 1930, to December, 1931, inclusive. All fifteen copies in perfect condition with covers and advertising matter. Price $5.00.

Larry McIntosh, R. F. D. No. 1, Bluefield, W. Va., has for sale John F. Harbeson's *The Study of Architectural Design*. Perfect condition. Price $4.00, postpaid. Also has for sale a complete set of PENCIL POINTS from August, 1928, to present date. Good condition. Price $3.00 per year, postpaid.

George H. Tournier, Philipsburg, Canada, would like to purchase Monckton's *Stair Builder*. New, one-plane method, published by John Wiley & Sons, New York, now out of print.

PERSONALS

NICHOLAS H. DE TRANT, architectural draftsman, 50 Beach Street, Hartford, Conn., would like to receive manufacturers' catalogs.

THOMAS J. FENNESSY, specification writer, 4837 Northcott Avenue, Downers Grove, Ill., would like to receive manufacturers' samples and catalogs.

RICHARD C. BERRY, draftsman, 121 So. Maple Street, Royal Oak, Mich., would like to receive manufacturers' catalogs relating to residential and small building products for an A.I.A. file.

LUIS BARRAGAN, ARCHITECT, Guadalajara, Mexico, would like to receive literature from manufacturers of building materials and appliances for apartment houses. Mail to be addressed to Ben Ossa, 224 Sullivan Street, New York.

ANTHONY FERRARA has opened an office for the practice of architecture at 563 Bloomfield Avenue, Newark, N. J., and would like to receive manufacturers' literature for his reference file.

DOMINICK J. PETROLLINO, draftsman, 426 Arch Street, Norristown, Pa., would like to receive manufacturers' catalogs and samples.

JOHN R. WALLACE, student, 1909 South Street, Lexington, Mo., would like to receive manufacturers' literature.

RILEY GUTERMUTH AND H. G. TRUE announce the opening of an office for contracting and architectural service, under the firm name of T & G Service Co., at Office Pleasure Ridge Park, Dixie Highway, P. O. Valley Station, Ky. They would like to receive manufacturers' literature.

MARTIN SILVERSTEIN, draftsman, 363 East 26th Street, Brooklyn, N. Y., would like to receive manufacturers' catalogs and samples.

G. A. SEABURY, ARCHITECT, has moved his office from 1553 Ocean Avenue to 1806—48th Street, Brooklyn, N. Y.

ARCHER E. HUDSON AND ALFRED T. GRANGER, ARCHITECTS, will continue the practice of Wells & Hudson, Architects, Hanover, New Hampshire. The firm will be known as Wells, Hudson & Granger. Mr. Hudson is a former partner of Wells & Hudson, and Mr. Granger has been associated with the same firm for the past five years.

C. SEDGWICK MOSS, ARCHITECT, has closed his office in St. Petersburg, Fla., for an indefinite period and is now an Associate Architect in the United States Dept. of Agriculture, Washington, D. C. His mailing address is 1509 Sixteenth Street, N. W.

EMPLOYMENT SERVICE ITEMS WILL BE FOUND ON PAGES 48 AND 56, ADVERTISING SECTION